

Recent Acquisitions: A Selection 1986–1987



THE METROPOLITAN MUSEUM OF ART

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FOREWORD

It is tempting to revert to the former title of this publication, *Notable Acquisitions*, because of the outstanding quality of the works that have come into the collections this past year. Yet with acquisition funds remaining so deplorably inadequate, I prefer simply to applaud the generosity of many friends and the astuteness of our curators, who have elevated the level of our acquisitions above all reasonable expectations. I know this feat can be repeated; it has been in the past. By way of illustration, I need only mention Mrs. Charles Wrightsman's superb gift last year of Lorenzo Lotto's *Venus and Cupid*, one of the finest Renaissance paintings. Although we were unable to include the Lotto in last year's issue of *Recent Acquisitions*, it receives the attention it is due in this volume.

Acquisitions throughout the year have been exceptional by any standard. The Department of Asian Art has acquired two important and very distinct collections. The first, from Robert Ellsworth, is of nineteenth- and twentieth-century Chinese paintings. These complement our strong holdings in classic Chinese painting prior to 1800 by providing us with major works by practically every important painter during the last 150 years. The second is the gift and purchase of over 425 pieces of Indian and Southeast Asian art from the collection of Samuel Eilenberg, former chairman of the Department of Mathematics at Columbia University. Assembled over a period of thirty years by one individual, it stands out as one of the four greatest "early" collections and at a stroke has provided the Museum with the best representation of Javanese bronzes outside Jakarta and of minor Gandharan arts outside of Pakistan, in addition to important Indian, Nepali, and Thai works. It will be a centerpiece in the new galleries of Indian and Southeast Asian art scheduled to open to the public early in the next decade.

To the Department of Prints and Photographs has come an exceptionally fine impression of Andrea Mantegna's

engraving *Bacchanal with a Wine Vat*. The extreme rarity of the work, which dates from the late fifteenth century, is underscored by the fact that only three other impressions survive: two in Berlin and one in Vienna. Thanks to the generosity of the Ford Motor Company—an unprecedented grant from a corporation for an acquisition—the department was also able to acquire John C. Waddell's collection of 500 modernist photographs. It is especially rich in the work of such avant-garde artists as Man Ray, Laszlo Moholy-Nagy, Alfred Stieglitz, and Paul Strand.

In touching briefly on a few of the other curatorial departments that acquired significant works in the last year, I must not neglect the Department of Medieval Art, which had the good fortune to purchase a superbly carved ivory plaque with glass inlay from an eleventh-century Spanish reliquary of Saint Aemilianus. The piece is of particular interest to medievalists as it is based on a seventh-century literary account of the saint's life. And lastly, the Department of European Paintings has received—among many exemplary works—a most generous bequest from Mrs. Harry Payne Bingham: Degas's *The Dance Class*, a work completed by the artist in 1874. It is one of his greatest ballet paintings and is featured on this year's cover.

Philippe de Montebello
Director

ANCIENT NEAR EASTERN ART

Figure of a Bull

Sumerian, Mesopotamia or Syria (Late Uruk/Jemdet Nasr period),
ca. 3200–2900 B.C.
Serpentine
4⁷/₁₆ × 5³/₄ in. (11.3 × 14.6 cm.)
Purchase, Nathaniel Spear, Jr. and James N. Spear Gifts, 1986
1986.280

During the late fourth millennium B.C., the first urban centers arose in the southern Mesopotamian land of Sumer. This era is called the Late Uruk period, a term derived from the archaeological investigations at the site of Uruk (ancient Warka and biblical Erech). Uruk was the largest of the early cities, and the remains uncovered there demonstrate clearly that along with changes in social organization there were tremendous advances in technology, which included the introduction of the wheel and the invention of writing. Transformed as well were the visual arts. In sculpture, the small stylized female and animal clay figurines of the Chalcolithic period were replaced by representations, sometimes life-size, carved from stone both in relief and in the round, of rulers, worshipers, prisoners, and perhaps even divinities. At the same time smaller images, particularly of domesticated animals such as bulls and sheep, were carved in a highly expressive naturalistic style.

Our newly acquired figure of a bull shares many features with animal figures found in the Uruk/Jemdet Nasr period levels of the Eanna precinct, a temple area at Uruk sacred to Inanna, the Sumerian fertility goddess. These features include the compacted proportions, the striding posture, and the turn of the head to the right. Often the extremities of these small animal figures were made in different materials and attached to the body. At Uruk, horns, ears, and legs made of bronze, silver, gold, and limestone, and eyes in materials of contrasting color—bright blue lapis lazuli, white limestone, and shell—were found together with the animal figures. Undoubtedly these precious materials were used for their strikingly colorful effect. None of



these added parts remain on the Museum's figure, but their original presence is evident from the round holes on each side of the head for the horns and ears and at the back for the tail. At the base of each haunch and shoulder are square holes that would have received the tenon to secure the leg, perhaps sculpted in silver. Although the function of these small animal figures is uncertain, the fact that some were found in structures in the precinct sacred to Inanna suggests that they may have been images related to her cult.

H P

Related references: Ernst Heinrich, *Kleinfunde aus den archaischen Tempelschichten in Uruk*, Ausgrabungen der deutschen Forschungsgemeinschaft in Uruk-Warka, vol. 1, Berlin, 1936; Manfred Robert Behm-Blanche, *Das Tierbild in der altnesopotamischen Rundplastik*, Baghdader Forschungen, vol. 1, Mainz, 1979.

GREEK AND ROMAN ART

Mirror

Roman, 2nd century A.D.
Bronze, with gilding on the relief
Diameter, $4\frac{2}{3}$ in. (12 cm.)
Purchase, Sarah Campbell Blaffer Foundation Gift, 1987
1987.11.1

The three nude Graces stand out in low relief on this small, well-preserved Roman mirror. Mirrors of this type were made without handles; the metal reflecting surface was backed by a thin bronze disk, worked in repoussé and gilded. Almost seventy of these mirrors have been found in Asia Minor, North Africa, and other provincial areas of the Roman Empire. The reliefs show various classicizing subjects and are usually surrounded by a simple convex frame.

The subject of the three Graces was particularly appropriate for a toilet article. The Graces take their Greek name, Charites, from the word χάρις, which means not only charm, beauty, and favor but also the feelings of goodwill and gratitude engendered by the bestowal and reception of favors. As divinities who foster fertility and natural growth, the Graces enjoyed venerable cults in Greece and Asia Minor. In mythology they act as handmaidens to Aphrodite. For Aristotle, Chrysippus, Seneca, and Servius, the triad served as an allegory for the cycle of giving, accepting, and returning favors, which Seneca described as the "chief bond of human society."

In Greek art the Graces are shown fully clothed, usually holding hands in a dancelike procession. The composition of three nude figures, which appears on the mirror, was probably invented in the late Hellenistic period for either a work of sculpture or a painting. It soon became the canonic formula for depicting the Graces and one of the most famous compositions of antiquity, appearing in every medium and on every possible type of object.

The friezelike arrangement of the group was well suited to reliefs. On the Museum's mirror, two of the maidens hold wheat, a symbol of fertility. A large volute krater and smaller oinochoe, or pitcher, help fill the tondo. The drapery of the central figure is an unusual addition to the design.

This mirror was probably produced in the second century A.D. The decoration on the back is not only an elegant rendition of the famous group but also an uncanny forerunner of certain Renaissance reliefs. It brings to mind depictions of the three Graces on bronze medals designed by the fifteenth-century Florentine sculptor Niccolò Fiorentino. It is not known for certain what model was used for the medals: the Roman statue group of the Graces, since 1502 in the Cathedral of Siena, was already known to artists in the fifteenth century. Through the writings of Seneca and Servius, the emblematic composition of the Graces passed into Renaissance literature. From an allegory of reciprocity, Neoplatonic philosophers transformed the group into a symbol of the threefold power of Venus. This new identity is reflected in the legend encircling one of Niccolò's medals: *Pulchritudo, Amor, Voluptas*.

E J M

Related references: E. Wind, *Pagan Mysteries in the Renaissance*, New Haven, 1958, pp. 31–56; G. Zahlhaas, *Römische Reliefspiegel*, Munich, 1975; E. B. Harrison, *Lexicon Iconographicum Mythologiae Classicae*, vol. 3, 1, 1986, pp. 191–203, s.v. "Charis, Charites"; H. Sichtermann, *Lexicon Iconographicum Mythologiae Classicae*, vol. 3, 1, 1986, pp. 203–10, s.v. "Charis, Charites/Gratae"; D. Willers, "Vom Etruskischen zum Römischen: Noch einmal zu einem Spiegelrelief in Malibu," *The J. Paul Getty Museum Journal* 14 (1986), pp. 21–36.



ISLAMIC ART

A Manuscript of the Bustan (Garden) of Sa'di

Iran (Safavid period)

143 leaves, 15 lines to the page in 2 columns of *nasta'liq* script copied by Muhammad al-Haravi, at Tabriz, dated 936 A.H./A.D. 1529

With 4 miniatures, 3 of which date about 1540–45 and are inscribed with attributions to 'Ali Musavvir ("Ali the Painter")

13⁵/₈ × 9¹/₈ in. (34.4 × 23.1 cm.)

Purchase, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, Rogers Fund and Ehsan Yarshater Gift, 1986

1986.216.2

Three of the illustrations to this small manuscript, tentatively described here, are inscribed in their lower margins "Ali the Painter," the previously unrecorded name of an artist whose style identifies him as Mirza-'Ali, one of the foremost Safavid painters. (Aboulala Soudavar has suggested convincingly that these inscriptions are signatures.) Although the manuscript was copied in an excellent *nasta'liq* hand and contains unusually appealing stenciled and marbled borders, it was acquired for these three remarkable little pictures.

We discuss one of them, *A Young Lady Pulls a Graybeard's Coattail* (folio 104b), which is typical of the group and of Mirza-'Ali's anecdotal liveliness. Few Persian artists were better suited to illustrate Sa'di's wittily moralistic tales. Although Mirza-'Ali was the son of the artist-mystic Sultan-Muhammad, he was raised in the wordly court of Shah Tahmasp (r. 1524–76), the second Safavid king. Mirza-'Ali possessed his extraordinary father's insights into man and god as well as his miraculous draughtsmanly flair, yet his eyes nonetheless fastened not upon the angels of paradise but upon fashionable earthlings. Indeed, if saintly and visionary Sultan-Muhammad was the Giotto and Goya of Persian painting, Mirza-'Ali combined the talents of satirical Hogarth and courtly van Dyck.

Even more than other Safavid artists of the second generation, Mirza-'Ali based his style on the finely detailed and logical



naturalism of Master Bihzad of Herat as well as on the bold, otherworldly idiom of Tabriz, of which his father was the outstanding Safavid practitioner. Here, three wittily observed figures are placed convincingly on a rocky hillside. From darting eyes to expressive gestures and precisely recorded costumes, they

Entries by Stuart Cary Welch, *Special Consultant in Charge*;
Annemarie Schimmel, *Consultant, part time*.

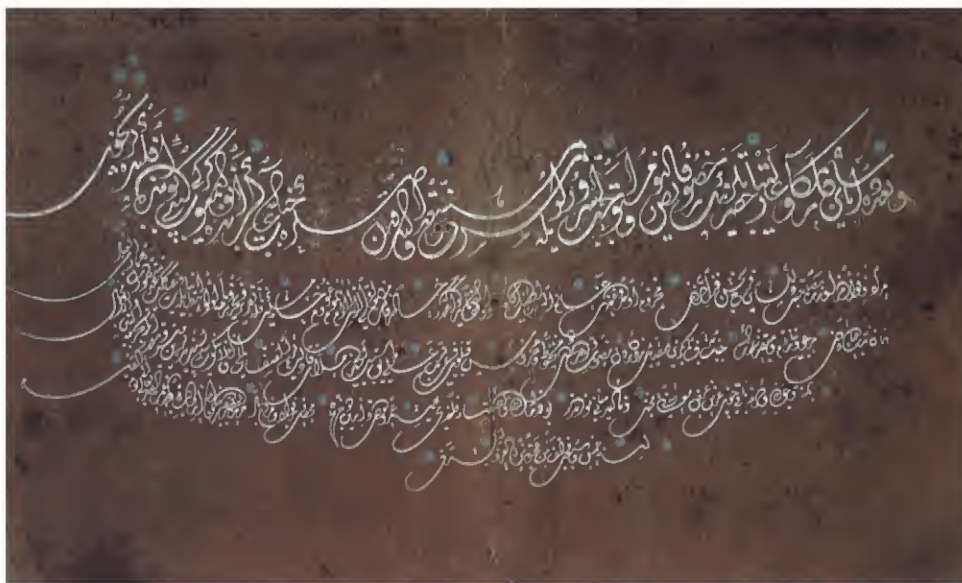
spring to life. Influenced perhaps by the study of European prints, Mirza-'Ali painted figures with anatomic accuracy. We empathize therefore with the lunging, tugging, convincingly muscled girl as well as with her startled, off-balance victim.

With the purchase of this vivid miniature and its companions, the Metropolitan Museum becomes a more important center for the study of Mirza-'Ali. Heretofore the collection owned two remarkable pictures from the artist's earlier and later phases, *Parable of the Ship of Shi'ism*, from Shah Tahmasp's *Shah-nama* (*The Houghton Shahnameh*) of about 1530, and the left half of his glorious *Hawking Party* (shared with the Museum of Fine Arts, Boston), of about 1575. If the former marks the artist's preclassic, scarcely postadolescent style and the latter his final, mannerist phase, the illustrations to the *Bustan* reveal the master in a ripely classic vein. Finely painted, with figures naturalistically proportioned, these pictures stand midway between the artist's slightly awkward youthful bluster

and the languorous attenuations of his old age. Albeit smaller in size, they recall Mirza-'Ali's two large and densely populated pictures for Shah Tahmasp's copy of the *Quintet* of Nizami, dated between 1539 and 1543, in which Shah Tahmasp's supremely elegant court—a nest for Proustian gossips—is set before us with amused relish.

SCW

Related references: For Mirza-'Ali and his work, see Martin Bernard Dickson and Stuart Cary Welch, *The Houghton Shahnameh*, 2 vols., Cambridge, Mass., 1981; Stuart Cary Welch, *A King's Book of King's, The Shahnameh of Shah Tahmasp*, New York, 1972; idem, *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*, New York, 1976; idem, *Wonders of the Age*, Cambridge, Mass., 1979.



Leaf of Divani Calligraphy

Signed by Khawajah
Turkey (Ottoman period), dated 1075 A.H./A.D. 1664
Ink on paper
8 5/8 × 13 3/8 in. (22 × 34 cm.)
Purchase, Richard S. Perkins Gift, 1986
1986.216.1

Islamic calligraphy has grown into various branches. From the very beginning of Islamic history, there was a strict division between the calligraphers who carefully wrote the Koran, those who were mere copyists of profane texts, and those employed in the chancelleries. The styles used in the chancelleries from the eighth century onward were always characterized by a tendency to combine letters that, according to the normal rules, had to be isolated, and all of them show a marked predominance of swinging loops and rounded letter endings. *Musalsal* ("chain-like") is an early type of this style, which culminates in the Ot-

toman *divani* script (from *diwan*, the "secretariate," "assembly of officials").

In imperial decrees the lines of *divani* would flow with a slight bend toward the upper left, following the movement of the imperial hand sign, the *tughra*. Calligraphers who excelled in *divani* were important members of the Ottoman bureaucracy. One of them, who signed with "Khawajah" followed by an illegible name, used his skill to write this page; after a slightly larger first line in which he acknowledges benefits and kindness received from someone, he continues the text in three lines that look like poetry but simply contain expressions of gratitude and good wishes in highflown, heavily Arabicized Ottoman Turkish. The last line gives, besides the scribe's name, the date: 1075 A.H./A.D. 1664. The elegant *divani* in white ink on a coffee-brown shiny paper, enriched with occasional blue dots, is a challenge to the reader and must have been valued as much for its beauty as for its contents.

AS

The Battle of Shahbarghan

Miniature from Shah Jahan's manuscript of the *Padshah-nama* of 'Abd Al-Hamid Lahori
India (Mughal period), middle of the 17th century (dated 1656–57)
Opaque watercolor on paper, heightened with gold; mounted in a later album with calligraphy on the reverse
13 $\frac{5}{8}$ × 9 $\frac{1}{8}$ in. (34.4 × 23.1 cm.)
Inscribed (contemporary): at top, "The Battle of Rustam Khan and Asalat Khan"; on horse, "Asalat Khan"; on *jama* (robe), "Rustam Khan"; on later margin, "The royal noblemen and the army of the Uzbek King"; at lower right of miniature, "Amal-i Hunhar."
Later, on verso, "The work of Hunhar, 300 rs"; and another inscription in Hindi, not deciphered.
Purchase, Bernard and Audrey Aronson Charitable Trust Gift, in memory of her beloved husband, Bernard Aronson, 1986
1986.283



Like his predecessors, the Mughal emperors Akbar and Jahangir, Shah Jahan (r. 1628–58) commissioned a great illustrated manuscript documenting memorable events during his own reign, a manuscript now in the Royal Library of Windsor Castle. Magnificent as it is with its superb calligraphy, illuminations, and forty-four illustrations, this great *Padshah-nama* (The History of the Emperor) is incomplete. Several miniatures, including this one, painted for it during the patron's reign by his court artists, either were left out when the volume was finally bound or were later removed.

The Museum is fortunate in obtaining this unusually powerful picture from Shah Jahan's official history, one of five in this country. Its dynamic composition depicts an episode during the emperor's military adventures in Transoxiana. Hemmed in by Rustam Khan's and Asalat Khan's imperial armies, nominally led by Prince Murad, the Astrakhanid ruler Nasr Muhammad escaped, carrying with him most of his treasure. The Mughals intercepted him at Shahbarghan in July 1636 and defeated his army after a sharp struggle, as shown here.

Nasr Muhammad, as depicted by Hunhar, flees toward the left, "biting the finger of astonishment" at the sight of the Mughal army. Attacking the fleeing ruler, emphasized by the boldly white background of fort walls, is Asalat Khan, who rides a gray-and-white horse while shouting commands. Rustam Khan, the other Mughal general, at the lower right, has let fly an arrow at the dismayed enemy.

Hunhar was a well-known artist of Shah Jahan's ateliers, notable for dramatic starkness of composition and forcefully simplified draughtsmanship. His probing portrait silhouettes and firmly outlined figures and animals bring to mind those of the famed Hashim, an imperial master trained in the Deccan to whom he may have been apprenticed. Hunhar's striking use of flatly painted, bitingly abstract forms, however, suggests that this Hindu artist's roots were in the Rajput tradition rather than in the subtler and more complex mode of the Mughal court. The discovery of this exciting miniature from the *Padshah-nama* enters him in the rolls of Shah Jahan's specialists in historical painting.

SCW

Related references: Stuart Cary Welch, *India*, New York, 1985, pp. 247–49. Other detached miniatures are in the following collections: the Institute for the Peoples of Asia, Leningrad (T. V. Grek, *Indiyskikh Miniatur* XVI–XVII v.v., Moscow, 1977); Musée Guimet, Paris (Stuart Cary Welch, *India*, no. 162a); the late Edwin Binney III (M. C. Beach, *The Grand Mogul*, Williamstown, Mass., 1978, no. 24); the Freer Gallery of Art, Washington, D.C. (Stuart Cary Welch, *Imperial Mughal Painting*, New York, 1977); the Art Institute of Chicago (M. C. Beach, *Grand Mogul*, no. 20); the Vever Collection, now in the Freer Gallery of Art (G. Marteau and H. Vever, *Miniatures persanes*, vol. 2, Paris, 1913, no. 229, pl. CLXI); the Bodleian Library, Oxford (L. Binyon and T. W. Arnold, *Court Painters of the Grand Mughals*, Oxford, 1921, pl. xxxvi); the Indian Museum, Calcutta (Percy Brown, *Indian Painting Under the Mughals*, Oxford, 1924, pls. XLVI–XLVIII); Sita Ramsah Collection, Banaras; and the Knellington Collection (Stuart Cary Welch, *India*, p. 249, no. 162b). For other pictures by Hunhar, see *Portrait of Rustam Khan*, Sir Thomas Arnold, *The Library of A. Chester Beatty, A Catalogue of the Indian Miniatures*, rev. and ed. J. V. S. Wilkinson; *Oriental Manuscripts and Miniatures 1–18*, vol. 3, London, 1936, pl. 71. Hunhar's portrait of Shah Shuja was formerly in the collection of Jean Pozzi.

A Safavid Pierced-Steel Plaque

Iran (Safavid period), late 17th century

Length, 15¼ in. (38.8 cm.); width, 5½ in. (13.5 cm.)

Inscribed in Arabized Persian, in thuluth script: "and by Zahra [the radiant] Batul [the Virgin] [both epithets for Fatima, the daughter of the Prophet], by the mother of her two sons [i.e., Hasan and Husain]"

Rogers Fund, 1987

1987.14



How, we wonder, could such airily flowing calligraphy and mellifluously spiraling arabesques be cut into adamantine steel? The compelling grace of this Persian openwork plaque, recalling Ingres's sinuous precision, is profoundly moving. Even if we cannot read the words, the expressive characters and setting invite serious and rewarding contemplation.

It is the work of at least two gifted masters: a calligrapher capable of enlarging script usually written with a reed pen to imposing, in effect monumental, scale; and an artist-craftsman who could engrave, drill, file, and polish recalcitrant metal as though cutting butter. They collaborated in total harmony to imbue the design with a union of elegance and spirituality. It is both visionary and ornamental, evoking mystical dancers silhouetted in a paradisiacal garden. Centered in the line of artfully arranged Arabic script, two *waws*—right and left of an alertly powerful *lam* and a boldly upright *alif*—leap for heaven against a vital flow of blossoming vines. Following their sleek outlines is as exhilarating as tracing in its entirety or bit by bit the ductile arabesque surrounding them.

This impressive plaque is one of several closely related pieces acquired by the scholarly English traveler Sir Charles Marling in Persia early in this century. (Sir Charles presented a plaque from the same series to the Victoria and Albert Museum [M.5-1919], to which he lent the present example, which was also shown in the "International Exhibition of Persian Art," Royal Academy of Arts, London, in 1931. Originally, apparently on the basis of the Shiite poem, there were eight such plaques in the series, six of which are known, along with a stylistically and technically identical plaque in the form of a finial in the Art Institute of Chicago and the dated piece in the British Museum discussed below. Although the group can be ascribed to a single calligrapher, two metalworkers carried out the commission—a great master, to whom we assign the present example, and his assistant, whose work is noticeably coarser and less smoothly flowing.) According to a label in Sir Charles's

hand, it is "from the grille round the tomb of Shah Tahmasp at Shiraz." Inasmuch as Shah Tahmasp I (r. 1524–76) was buried at Qazvin and the later shah of the same name reigned from 1722 to 1731, it appears that Sir Charles had been misinformed. In style and technique the plaque is identical to one in the British Museum, a cusped oval dated 1105 A.H., or A.D. 1694, the year of the death of Shah Sulaiman I, who came to the throne in 1666. Since the dated plaque is inscribed with Koranic verses referring to King Solomon (Sulaiman), it is likely to have been made—along with our piece and its companions—to adorn the wooden railing, or grille, surrounding the shah's own cenotaph.

Shah Sulaiman was a devoted and serious patron of painting, architecture, jewelry, and metalwork. During his reign the great *Quintet* of Shah Tahmasp I (now in the British Library; see the entry for the Museum's recently acquired *Bustan*) was enriched with miniatures in Europeanized Safavid style by Paolo Zaman, as well as with many new borders. For the same revered manuscript he also commissioned at least one superb passage of arabesque (folio 128 recto), characterized by the same articulately lean but gracefully surging dips and swoops seen in the cut-steel plaques we associate with his tomb.

Lively accounts in the memoirs of Sir John Chardin, a French jeweler who visited the Safavid court between 1666 and 1677, document the shah's devotion to fine jewelry and metalwork and describe meetings between him and his masterly goldsmiths. Inasmuch as Muslim tombs often were built during the lifetimes of their future occupants, who not only took pride in their creation but also enjoyed them as gardens, it seems likely that the calligrapher and craftsman of our plaque worked under the direct patronage of Shah Sulaiman. Their extraordinary accomplishment, marking the high point of Persian cut-steel work, commemorates an underestimated but innovative and passionate patron of Persian art during a transitional and late phase.

SCW

Inscription translated by Dr. Annemarie Schimmel. We are grateful to Manijeh Bayani for telling us of other places where verses from the same as yet unidentified poem are found: in the colophon of a recension of the Koran written in 1087 A.H./A.D. 1676 during the reign of Shah Sulaiman (r. 1666–94); on a tombstone dated A.D. 1514/15 outside Ardistan, near Isfahan; in the Friday Mosque, Isfahan, inscribed in A.D. 1700; in the madrasa of Chahar Bagh at Isfahan, built in the early eighteenth century by the mother of Shah Husain I (r. 1694–1722); and in the shrine in Isfahan of a man who died in 1844.

Related references: For the dated plaque in the British Museum, see *The Arts of Islam* (exhib. cat.), London, Hayward Gallery/The Arts Council of Great Britain, 1976, no. 235, British Museum no. BM + 368; for the arabesque passage commissioned by Shah Sulaiman, see Stuart Cary Welch, *Wonders of the Age*, Cambridge, Mass., 1979, p. 162; for Chardin's memoirs, see John Chardin, *Travels in Persia*, London, 1927. The earliest examples known to us of this cut-steel technique date from the early fourteenth century and once adorned a gate in Baghdad. See James Allan, "Islamic Metalwork," *Louisiana Revy* 27, no. 3 (March 1987), p. 99, no. 165; for related Safavid examples, see Arthur Upham Pope, ed., *Survey of Persian Art*, vol. 6, pl. 1389, said to be from the Darb-i-Imam, Isfahan, sixteenth century, now in the Museum of Islamic Art, Cairo, no. 15412/1–4; Esin Atil, W. T. Chase, and Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, Washington, D.C., 1985, pp. 195–202, especially no. 28, a rectangular plaque; and the closely related pierced-steel ruler dated 1588 from the Museum of Islamic Art, Cairo, no. 15409.

MEDIEVAL ART AND THE CLOISTERS

Buckle

Hunnish, 1st half of the 5th century
Gold, garnets, cloisonné garnets, and gold foil
Height, $\frac{5}{16}$ in. (2.1 cm.); width, $1\frac{1}{8}$ in. (3 cm.);
length, $1\frac{3}{8}$ in. (3.5 cm.)

Purchase, Rogers Fund, Alastair B. Martin, Norbert Schimmel
Foundation, Inc., and Levy Hermanos Foundation, Inc., Gifts and
funds from various donors, 1986
1986.341

Brooch and Pendants

Anglo-Saxon (Kent), early 7th century
Gold, silver, gold foil, garnets, cloisonné garnets, blue glass,
and white agglomerate
Brooch: diameter, $1\frac{7}{8}$ in. (5 cm.); pendants: diameters, $1\frac{1}{4}$ in.
(3.2 cm.) and $1\frac{1}{8}$ in. (2.9 cm.)

Purchase, Joseph Pulitzer Bequest, 1987
1987.90.1-3

The Department of Medieval Art is fortunate to have in its collection a strong selection of early medieval or Migration art demonstrating one of the major sources of medieval art. Two significant additions were made to this collection during the past year. The first was a buckle and plaque. The buckle was found in Raab (Gyor), Hungary, and was for many years in the Egger collection in Vienna. The second was an Anglo-Saxon brooch and two pendants, found at Teynham (Kent), illustrating the personal display of wealth that characterized the Jutish inhabitants of Kent during the sixth and early seventh centuries. The four pieces exemplify the polychrome style in that they all are decorated with cloisonné inlaid with garnets. The Huns, through their close association with the Ostrogoths, particularly in the area that is now Hungary, were among the catalysts responsible for bringing this style from East to West. The

culmination of the style can be seen in the Kentish jewelry of the late sixth and early seventh centuries, of which these three pieces are among the finest examples extant.

The Hunnish buckle (here placed vertically) has an oval-shaped loop with stepped cloisons inlaid with garnets backed by patterned foil, a gold tongue, and a rectangular plaque set with pyramidal and teardrop-shaped garnets in collets. Its loop is one of the earliest examples in the Museum's collection of step cloisonné backed with foil. It is the teardrop-shaped garnets that differentiate our new buckle from Ostrogothic examples of metalwork and that ally it most closely with small fibulae from the Pietrosa Treasure (most recently attributed to the Huns and dated to the first half of the fifth century [BAR, 1977]) and with the temple ornaments from Varna, Bulgaria (called Hunnish by Werner and Danubian by Gurgy-Danm and dated from the end of the fourth through the beginning of the fifth century). Whereas the Museum does have several examples of Ostrogothic metalwork, this new purchase is our only example of Hunnish art, and with the exception of some examples in the Walters Art Gallery, Baltimore, it is the only example of Hunnish art in America.

The three Kentish pieces were excavated in 1894 in Teynham, three miles from Faversham, the center of production of Kentish jewelry. The large brooch (illustrated at center) is made of two parts: a silver-gilded back plate and a gold front plate consisting of cloisonné inlay, annular in shape, with four triangular settings radiating from it. Between these there are other settings similar to the central setting. The interstices are decorated with bands of filigree. Whereas the filigree represents a revival of Roman techniques, the use of gold and garnets was due directly to the Franks, who had inherited it from the Ostrogoths and their cohabitants the Huns. The pattern of the filigree as well as the design of the gold front plate with the star-shaped cloisonné inlay typify Kentish jewelry from the end of the sixth to the early seventh century.

Excavated with the brooch was the gold disk pendant decorated with cloisonné garnets and gold wire (illustrated at left). The cloisonné garnets form a star-shaped pattern with a single cell encircling each tip of the star. The central cell is empty, with patterned foil across the bottom, another legacy of the

Entries by William D. Wixom, *Chairman*; Timothy Husband, *Associate Curator*, The Cloisters; Charles T. Little, *Associate Curator*; Katharine R. Brown, *Senior Research Associate*.



Huns and Ostrogoths. A design formed of twisted wires between beaded wires decorates the remaining surface of the pendant. The third pendant (at right), although not from the same find, comes from Teynham as well and was sold with the other two pieces from the Kennard collection by Sotheby's in 1895. The central cloisonné design of this pendant is like that of the other pendant. Four bosses fill the interstices between the points of the star. The remaining surface is decorated with heart-shaped filigree. Only one interstitial boss and the central cell retain their garnets. Pendants such as these were rare in the sixth century and came into vogue only at the end of the sixth and the beginning of the seventh century. The pendant found with the brooch led Avent to conclude that this brooch is of the seventh century.

All four pieces would be a tribute to any major museum's collection because of their fine preservation, in addition to the fact that they are well-published, classic examples of their type. They come to us from the well-known Pitt Rivers collection in Dorset, England.

KRB

Buckle, 1986.341

Ex collections: Egger, Vienna; Pitt Rivers, Dorset, England; [Michael Ward, New York].

Published: Sale cat., Dr. S. Egger, Vienna, Sotheby's, June 1891, lot 272b; A. Alföldi, "Funde aus der Hunnenzeit und ihre ethnische Sonderung," *Archaeologia Hungarica* 9 (1932), p. 86, pl. xxxii; H. Radu, *The Fifth Century A.D. Treasure from Romania*, British Archaeological Reports Supplementary Series 24 (1977), fig. 6, no. 5.

Brooch and Pendants, 1987.90.1-3

Ex collections: Egger, Vienna; Pitt Rivers, Dorset, England; [Michael Ward, New York].

Published: *Catalogue of the Very Important Collection of Anglo-Saxon Jewels from the Graves in East Kent, the Property of D. F. Kennard . . . Which Will Be Sold by Sotheby's etc. on the 12th Day of March, 1895* (sale cat.), pp. 4-5, lots 14, 16, 19; G. Payne, "On Some Anglo-Saxon Ornaments Found Near Teynham, Kent," *Proceedings of the Society of Antiquaries* 15 (1895), p. 184; R. A. Smith, *Victoria County History of Kent*, vol. 1, 1908, pp. 373, 386; E. T. Leeds, *Early Anglo-Saxon Art and Archaeology*, 1936, p. 117, pl. xxxiii, fig. 2; R. Jessup, *Anglo-Saxon Jewellery*, 1950, p. 114, pl. xxiii, fig. 2 (this brooch is incorrectly cited as in the British Museum); R. Avent, "Anglo-Saxon Garnet Inlaid Disc and Composite Brooches," *British Archaeological Reports*, no. 156 (1975).

Four Arcuated Lintels

North or Central Italian (Lombardic school),
late 8th–early 9th century
Marble

Heights, 23½, 24, 23⅞, and 23⅞ in. (59.6, 60.9, 59.8,
and 59.8 cm.); widths, 41¾, 39½,
41, and 41 in. (105.9, 100.2, 104.1,
and 104.1 cm.); depths, 5¼, 4⅜, 5, and
5 in. (13.3, 11.1, 12.6, and 12.6 cm.)
The Cloisters Collection, 1986
1986.144.1–4



These four lintels of the Lombardic school define the earliest reaches of The Cloisters' collection, providing a counterpoint to the roughly contemporary Carolingian material and illustrating the decorative tradition renescent in numerous later objects. The Lombardic decorative vocabulary—which proved a seminal influence on successive periods of sculpture up to the High Romanesque—is here executed in uncommon density and with unusual exuberance. The running crockets, egg and dart, bead and reel, addorsed S's, grape and leaf tendrils, "wave-leaf" tendrils, rosettes, interlaces, moline crosses, and zoomorphic forms—all present here—were standard forms repeated continually in varying interpretations and configurations from the fall of the Lombardic kingdom through the Carolingian period. The reduction here of certain elements, such as the addorsed S's, suggests a later rather than an earlier date. The rolled borders on the crosses and rosettes betray Carolingian influence. The full rounded relief work, as opposed to the more typical flat carving, further indicates a revitalization and refinement of the comparatively crude conventions of the earlier so-called Comacine artists. The dense but coherent compositions and the rich plastic rendering of forms, accented with deep drilling, give these reliefs a sculptural unity that is unsurpassed even in the lintels and plutei of the best-known and best-preserved Lombardic monuments, such as the Calixtus ciborium at Cividale or the Saint Eleucadius ciborium at San Apollinare in Classe. In the case of the lintel with crosses and rosettes, the rhythmic intervals of the double-loop intertwines on the arch and the intersection of this decorative band with the vertical border create a multiplanar structure and an internal binding tension unparalleled in any other surviving examples.

The four reliefs are assumed to have been part of a ciborium. Arguing against this are the unequal sizes, the unfinished and unmitered edges, the differences in the positioning of the clamp marks, and the conceptual heterogeneity of decorative organization. The possibility that these lintels belonged to a liturgical furnishing—an ambo, chancel screen, or choir enclosure—must also be considered. A juxtaposition of decorative schemata was more likely to have occurred in a uniplanar structure in which the reliefs were separated by verticals, though any such supposition is difficult to substantiate in the face of a small body of material that has been largely reconstructed. There is, further, no compelling evidence to suggest that all four came from a single monument.

All four reliefs find extremely close, but not exact, counterparts among seven reliefs now at San Giorgio in Valpolicella. These reliefs are, however, carved of limestone rather than marble and are executed in a crude manner; their relationship to The Cloisters' lintels remains unclear.

TH

Ex collection: [Margaret Szèchényi, Zurich].
Unpublished.

MASTER ENGELRAM AND HIS SON REDOLFO

Ivory Plaque from the Shrine of Saint Aemilianus

Spanish (Monastery church of San Millán de la
Cogolla, Logroño), about 1060–80

Ivory with glass inlay

5⅞ × 3 in. (14.3 × 7.6 cm.)

The Cloisters Collection, 1987

1987.89



Coming from the gold, ivory, and gem-encrusted reliquary shrine of Saint Aemilianus, this panel represents one of the exceptionally rare instances in the art of the Middle Ages where precise documentation exists for its creation. The lavish house-shaped shrine was created to contain the remains of Saint Aemilianus, who died a centenarian in 574 in Rioja and was a celebrated hermit-shepherd saint to whom a number of miracles are attributed. The construction of a new reliquary was occasioned by the translation of his relics from Suso to the newly completed monastery church of San Millán de la Cogolla, dedicated in 1067. The great shrine contained a number of donor portraits, including those of monarchs and their abbots, suggesting that the execution of such an ambitious project took some time to complete. Depicted on the shrine were King Ramiro I of Aragon, who died in 1063, and his abbot Petrus, who ruled from 1061 to 1070. Also included were King Sancho IV of Navarra, who reigned from 1063 until 1076; his wife, Queen Placentia; and his abbot Blasius, who ruled from 1070 to 1080.

The shrine was severely damaged in the course of the Napoleonic invasion of Spain in 1809, when it was stripped of its pre-

cious materials and many of the ivories were dispersed. Some of the ivory plaques have since appeared in public collections in Washington, Boston, Berlin, Florence, and Leningrad; those remaining in San Millán were remounted on another casket in the nineteenth century. However, the original appearance of the shrine is known from a detailed description made in 1601 by Prudencio de Sandoval. The artistic accomplishment of the work was commemorated by two panels, one depicting a procession of four figures carrying the elephant tusk used for the carvings (Berlin), the other illustrating the ivory carver in his workshop sculpting the panels, aided by an assistant, and inscribed ENGELRĀMAGISTRO ET REDOLFO FILO (Master Engelram and his son Redolfo) (Leningrad). Such celebration of artistic creation makes the shrine a unique document in the history of medieval ivory carving.

This newly discovered panel depicts the first two scenes from the life of the saint and was, according to the seventeenth-century description, mounted at the beginning of the pictorial cycle on the roof of the shrine. In the lower register, the shepherd Aemilianus sits on a rock tending his sheep, which nibble on a nearby tree. Wearing a knee-length tunic and a mantle and with a fiddle suspended over his shoulder, he holds a staff in his left hand and blows a horn held with his right. The arch above him supported by twisted columns contains an engraved inscription: FUTURUS PASTOR HOMIN[U]M ERAT P[A]ST[O]R OVIVM (The future shepherd of men was the keeper of sheep). In the top register, Aemilianus energetically climbs the mountain to receive the benediction from the hand of God. Again the identity of the scene is made clear by an inscription on the arch above: UBI [A]JEREMUM EXPETIT MONTIS DIRCECII (DISTERTII) (Where he sought or attained the wilderness of Mount Distertii).

These scenes and the others on the shrine are essentially a pictorialization of the saint's life based on the seventh-century *Vita S. Aemiliani Confessori* by Saint Braulio, bishop of Saragossa. The inscriptions on the plaque confirm this because they are adopted directly from the biography. The Saint Aemilianus picture cycle is therefore an exceptionally rare instance of a medieval literary account being directly translated into visual narration without relying on previous illustrations of the saint's life. The pastoral scenes on The Cloisters' ivory are conveyed with directness and charm. The entire surface seems to teem with life because of the density of the design combined with the engraving of details and the extensive use of the drill. This decorative tendency is probably the result of the influence of Mozarabic art. Dramatic movement and expression take precedence over anatomical accuracy or naturalism. The carvings of San Millán epitomize the second important center of ivory carving in Romanesque Spain after León. Indeed, the surface lyricism of this ivory anticipates the León ivories of the early twelfth century as represented in the Museum's celebrated ivory of Christ appearing to Mary and the Way to Emmaus (17.190.47).

CTL

Ex collections: Lowengard, Paris; [Cyril Humphris, Geneva].

Bibliography: Prudencio de Sandoval, *Primera parte de las fundaciones de los monasterios del glorioso Padre San Benito*, Madrid, 1601, pp. 24ff.

Related references: Adolf Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit XI–XIII. Jahrhundert*, vol. 4, Berlin, 1926, cat. no. 84a–o; Joaquín Peña, *Los Marfiles de San Millán de la Cogolla*, Logroño, 1978.

Amatory Brooch in the Form of a Lombardic E

German, possibly Saxon, about 1340–60
Gold and freshwater pearl
Height, 1¼ in. (3.2 cm.)
The Cloisters Collection, 1986
1986.386



This small gold brooch in the form of a Lombardic E was decorated around the periphery with six freshwater pearls, only one of which remains. Riveted to the crossbar of the letter is a small cast figure of a man holding an arrow in each hand, one pointed at his heart. A similar figure appears on a slightly earlier brooch found at Ückermünde at the bottom of the Oder River. The interior is inscribed in Mittelhochdeutsch, perhaps in a Saxonian dialect: VREWELININ + VRME DEI HERZE + LEVE + NSTE + MOIS IC IN + SIN, which may be translated, “Fair lady, may I always remain close to your heart.” The male figure on the obverse may represent the *Minnebraütigam*—the groom of Frau Minne and the personification of courtly love—or it may simply represent the admirer who presented this token to his beloved. An arrow aimed at the heart was a common love image and appears in such contemporary manuscripts as the Toggenberg and Manesse codices. Although inventories indicate that such love tokens enjoyed great popularity, few have survived, and most of these were either stitched to clothing or worn as pendants. The present example is unusual in that it was designed as a locket to contain an additional token, perhaps a lock of hair. A fine example of fourteenth-century intimate jewelry, this brooch reflects the courtly ideals of love that characterized this chivalrous age.

TH

Ex collections: Baron Robert von Hirsch Collection, Basel; [Sotheby's, June 22, 1978, lot 251]; [Sotheby's, December 11, 1986, lot 200].

Bibliography: Erich Steingraber, *Antique Jewelry*, New York, 1957, p. 44, figs. 48, 49; *The Robert von Hirsch Collection*, vol. 2, *Works of Art* (sale cat.), Sotheby's, London, June 1978, p. 69, lot 251; John Cherry, “A Medieval Love Brooch,” *Society of Jewellery Historians*, newsletter 5 (October 1978), p. 7, pls. 3A, B; Johann Michael Fritz, *Goldschmiedekunst der Gotik in Mitteleuropa*, Munich, 1982, p. 231, no. 322, fig. 322; *Important Medieval Works of Art* (sale cat.), Sotheby's, London, December 11, 1986, p. 104, lot 200.

Altar Cruet

German or Bohemian, about 1350
Silver and silver gilt
Height, 8 in. (20.3 cm.)
The Cloisters Collection, 1986
1986.284

Intended to contain either wine or water for use in the celebration of the Mass, this altar cruet is the sole fourteenth-century liturgical vessel in The Cloisters' collection. Its design—based on an octagonal section that is continued throughout its structure—finds sufficient parallels to allow a dating around the middle of the century, but a localization is somewhat more difficult. Both the punchwork decoration and the horizontal moldings are similar to those found on several excavated silver vessels that can be associated with the palace of Charles IV at Kuttenberg, north of Prague, and that were probably produced by either German or local goldsmiths active in a court workshop. The working and the assembling of the cruet are also consistent with several contemporary metalwork objects of known Bohemian manufacture now in the treasury of Saint Vitus Cathedral in Prague. Three other cruets of the same design are recorded. A pair, now in the Victoria and Albert Museum, London, are, in their workmanship, more consistent with Rhenish metalwork of the fifteenth century, suggesting the continued use of a model. The bold clarity of profile, the balanced proportions, and the simplicity of the decoration give this vessel a restrained elegance that contrasts with the more florid decoration of the fifteenth century.

TH

Ex collection: [Nicholas Gorevic, Sarasota, Florida].

Unpublished.



Virgin and Child

German (Nuremberg), about 1425–30

Sandstone

Height, 57½ in. (146 cm.); width, 21¼ in. (54 cm.);
depth, 15 in. (38 cm.)

Jointly owned by The Metropolitan Museum of Art and
Ilse C. Hesslein; Gift of Ilse C. Hesslein, in memory of
Hans G. Hesslein and the Hesslein family, 1986

1986.340

This monumental stone sculpture is a rare and superb example of the International style, which, although pervasive in central Europe in the years around 1400, appeared only briefly in the evolution of the sculptural styles in the imperial free city of Nuremberg. The work is not only the first piece of this type to be acquired by a public institution outside Nuremberg and beyond eastern Franconia but is also the only example of large-scale sculpture from Nuremberg to enter an American museum.

Coming from the corner of a private house, this *Virgin* is an early example of a type of sculpture found on the second-floor level of the exterior corners of Nuremberg houses. All of these sculptures, partially protected from the elements by a projecting canopy, appeared by their very placement “to command an entire square or the length of a street, as though providing protection for the surrounding neighborhood and any passer-by” (Kahsnitz, p. 163), as well as providing blessings for the inhabitants of the house.

The style of the present example is characterized by the special richness of the cascading, deep drapery folds, the boldness of the S curve of the Virgin’s stance, and the firmness of the rounded planes of the Virgin’s face and Christ’s head and body. This powerful style, with its emphasis on massive monumentality, may be seen in two other Nuremberg sculptures of a few years earlier, a large terracotta Saint Andrew in the Church of Saint Andrew at Ocksenfurt and the polychromed *Virgin in Glory* in the Sebalduskirche in Nuremberg (Kahsnitz, p. 67, figs. 76, 77).

W D W

Provenance: House at Josefplatz 7, Nuremberg (until 1942).

Ex collections: Hesslein Family, Nuremberg; Hans G. Hesslein and Ilse C. Hesslein.

Published: Heinrich Höhn, *Nürnberger götische Plastik*, Nuremberg, 1922, p. ix, ill. p. 53; Friedrich (Fritz) Traugott Schulz, “Der Plastische und Reliefplastische Schmuck an Nürnbergs Profanbauten,” *Monographien deutscher Städte*, vol. 23, *Nürnberg*, Berlin-Friedrau, 1927, p. 58, ill.

Related reference: Rainer Kahsnitz, in *Gothic and Renaissance Art in Nuremberg 1300–1550*, New York, Nuremberg, and Munich, 1986.



ATTRIBUTED TO THE
MASTER OF RABENDEN

Virgin and Child

German (Upper Bavaria, the Chiemgau), about 1510–15
Lindenwood with traces of polychromy
Height, 23 $\frac{5}{8}$ in. (60 cm.); width, 13 $\frac{3}{4}$ in. (35 cm.);
depth, 9 $\frac{7}{16}$ in. (24 cm.)
The Cloisters Fund, 1987
1987.15



The engaging charm, the sense of anticipation, the arrested movement, and the suggestion of monumentality are key elements in the appeal of this delightful work, a fine example of the last phase of German late Gothic sculpture. In keeping with this style is the contrast of an appealingly expressive naturalism in the fleshy portions of the composition with the drama and agitation of deeply cut, massive drapery folds that take on a life of their own. Only in the bodice, shoulders, and knees is the natural form of the body of the Virgin revealed through these drapery systems. Although the sculpture has lost its original polychromy, and the identification of the larger altar

shrine for which it was made is uncertain, this acquisition may be admired for its vivid animation and its sculptural authority.

It is not surprising, therefore, that this new acquisition is cited in the literature as a work of a major yet anonymous Upper Bavarian master known as the Master of Rabenden, after the high altar in the parish church at Rabenden. Comparison with the details of certain early and mature works by this master tend to confirm this attribution: the slant of the eyes with the double-curved lines below; the smooth, full cheeks; the double chins; the downward curve of the fleshy lips; the two modes in the carving of the hair, in tight ringlets or in long, curvilinear strands; and the clear textural contrasts of the hair, flesh, and drapery. Also characteristic is the way the Virgin's fingers press subtly into the flesh of the nude body of the Christ Child. Just as important in this attribution is the overall dramatic effect and heightened expression that result from the balance and contrast of all of the internal elements.

The Cloisters group may have been part of a large altarpiece, and because of its relatively small size, it may be considered as once part of the predella, or lower support section, of such an altarpiece. The altar shrine at Rabenden has an empty cavity in its predella for such a work, for example. (Measurements of the cavity may allow or preclude consideration of this group as originally coming from this context.) In any case, details of attachment as well as the fact that both figures face a missing point of interest at the right lead to an assumption that a separately carved figure faced the romping Christ Child and his mother. That this was probably Saint Anne is proved by a replica of the entire group, larger, and lacking in quality to be sure, preserved in the church of Saint John at Erding (Rohmeder, B-3, fig. 55).

WDW

Ex collections: Bayerisches Nationalmuseum, Munich (1896–1965); [Galerie St. Raphael, Vienna].

Published: Hugo Graf, George Hager, and Joseph A. Mayer, *Kataloge des Bayerischen Nationalmuseums München*, vol. 6, Munich, 1896, pp. 40–41; Philippe Maria Hahn, "Der Meister von Rabenden und die Holzplastik des Chiemgaues," *Jahrbuch des königlich Preussischen Kunstsammlungen* 32 (1911), pp. 71, 72, 74, fig. 11; idem, "Der Meister von Rabenden und die Holzplastik des Chiemgaues," *Studien zur süddeutschen Plastik, Altbayern und Schwaben, Tirol und Salzburg*, vol. 2, Augsburg, Cologne, and Vienna, 1927, pp. 54, 59, fig. 60; Jürgen Rohmeder, "Der Meister des Hochaltars in Rabenden," *Münchener kunsthistorische Abhandlungen* 3 (1971), p. 53, no. A-19, fig. 15.

Related references: Sigmund Benker, "Mittelalterliche Bildwerke der Münchener Frauenkirche im Freisinger Diözesanmuseum," *Das Münster* 30 (1977), p. 125; Saint Andreas, 1513; Albrecht Miller, "Ein Beitrag zum Werk des Meisters von Rabenden, Die Figur des hl. Rasso in der Münchener Frauenkirche," *Weltkunst* 53, no. 13 (July 1, 1983), figs. 9, 10.

ARMS AND ARMOR

Helmet (kawari-kabuto)

Japanese (Edo period), 17th century
Steel, black lacquer on *harikake*, and silk lacings
Height, 18 in. (45.7 cm.)

Purchase, Bequest of Stephen V. Grancsay, by exchange,
Rogers Fund, Helmut Nickel Gift and funds
from various donors, 1987
1987.101

The entire helmet bowl is covered by a cap made of *harikake*, a lightweight material like papier-mâché, reinforced by a thick layer of black lacquer and molded in the shape of an enormous stylized butterfly as a crest. The powerful sweep of the butterfly's spread wings is a striking contrast to the gracefully detailed relief in which its body and antennae are rendered. The combination of these carefully balanced features creates an impressive piece of sculpture without lessening the helmet's primary function as war gear.

Insects, rather scorned in Western art, are highly popular subjects of Japanese designers, and the short-lived butterfly, which has to die while in its full beauty, before the colors of its wings fade, was a well-understood symbol in the warrior code of the samurai. Owing to the fragility of the material, *harikake* and lacquer, the survival rate of such crests is very low; of this particular type there are only about half a dozen pieces known. The piece presented here is one of the most powerful in appearance and is extraordinarily well preserved; it will become a highlight of our planned galleries of Japanese arms. (A similar *kawari-kabuto*, though of considerably more modest dimensions, was catalogue number 33 in the 1986 exhibition *Spectacular Helmets of Japan: 16th to 19th Century*, at the Japan House Gallery, New York.)

HN





JOHAN ADOLPH GRECKE

*Pair of Ivory-Stocked Flintlock Pistols of
Empress Catherine the Great*

Russian (Saint Petersburg), 1786

Barrels and locks: steel chiseled, engraved, gilded, and blued;
stocks: ivory engraved with green-tinted foliation;

mounts: steel and brass chiseled, engraved, and gilded

Length overall, 14¼ in. (36.2 cm.);

length of barrels, 8¾ in. (21.8 cm.); caliber, .562 (14.3 mm.)

Gift of John M. Schiff, 1986

1986.265.1,2

The blossoming of arts and crafts during the reign of Empress Catherine II (1762–96), herself an art collector and founder of the Hermitage Museum, embraced the production of fine arms as well. Following the traditional policies of Russian rulers, the empress engaged considerable numbers of outstanding artists and craftsmen from Western Europe to establish their workshops in Russian metropolitan and manufacturing centers. Enjoying the patronage of the monarch and the nobility, foreign armorers produced excellent decorated weapons and provided training for Russian craftsmen and decorators.

One of these immigrant masters was Johan Adolph Grecke, son of a Stockholm court gunmaker. Although museum collections preserve no fewer than fifteen guns and pistols signed in Saint Petersburg by Grecke, very little is known about him. The earliest of his works is a miniature fowling piece bearing the cipher of Grand Prince Alexander (1777–1825, emperor from 1801), the favorite grandson of Catherine II, who often gave him toy and miniature weapons as holiday presents. This small gun, now at the Hermitage (Tarassuk, no. 281), is dated 1779, and it can be surmised that the master had come to work in Saint Petersburg shortly before he received this commission. In 1780 Grecke made for the empress a splendid hunting garniture of a fowling piece (blunderbuss), a rifle, and a pair of pistols (Mann, p. 528; Norman, p. 223; Tarassuk, nos. 291–93), all marked in Saint Petersburg and dated. Another fowling piece and a rifle made by Grecke for Catherine II are dated 1783 (Kremlin Armory, nos. 7155, 7810).

Soon the master was rewarded for his skill and appointed Master Armorer of the Imperial Hunt. This title, in French, first appears after his name on a magnificent ivory-stock fowling piece dated 1786 that before World War II was seen in the Polish Army Museum, Warsaw (Mann, p. 528; Hayward, p. 270); the gun is now in the National Museum, Warsaw. The latest works by Grecke seem to date from about 1790

(Tarassuk, nos. 289–90), and it is not known how the death of his patroness, Catherine II, personally affected the gun-maker. Her successor, Emperor Paul (1796–1801), detested his mother, her favorites, and almost everything else related to her, so there are some grounds to fear that Grecke might at the least have lost his enviable position at the imperial court.

The pair of ivory-stocked pistols received by the Metropolitan Museum was designed and decorated *en suite* with the 1786 fowling piece in the National Museum, Warsaw. The pistols' chiseled and gilded decoration and the master's short signature, *Grecke A St. Petersbourg*, stand out against the beautifully blued surface of the barrels. The locks and steel mounts are chiseled with garlands, vases, flowers, classical figures, and scrollwork, the ornament in relief polished bright against a gilded ground. Each stock is carved of one piece of ivory, enlivened with delicate floral scrolls engraved and tinted green. On the grips is an oval steel escutcheon formed by two swags and a laurel wreath, which encloses Catherine II's monogram under the Russian imperial crown.

On the Warsaw fowling piece, the large butt allowed more space for engraved decoration, including a flying bird, and the long barrel accommodated the full signature and title of the master: *Fait A St. Pétersbourg Anno 1786 par Jean Adolph Grecke Maître des Armes de la Venerie de S.M. Impériale*. A nineteenth-century photograph of this gun is annotated with a statement that the gun was part of a garniture including a rifle and a pair of pistols that was presented by Catherine II to the king of Poland, Stanisław August Poniatowski. The same information was published in a catalogue of the 1873 World Exhibition held in Vienna (see Related references), where the gun is called "a Trojan gift" of the empress to the Polish king; the catalogue entry also states that the fowling piece belonged to an S. Zychlinski of Poznań and was for sale.

Although the whereabouts of the rifle from the garniture is currently unknown, the pair of pistols emerged in the 1930s in the arms collection of Gustav Diderrich, in Philadelphia. The pistols once passed through the Metropolitan Museum on their way to a loan exhibition at the Brooklyn Museum in 1933–35. Soon afterward they were bought by the well-known arms collector Clarence H. Mackay. The pistols were acquired from Mackay's estate in December 1939 by John M. Schiff. Around 1970 they were stolen during a burglary at Mr. Schiff's New York residence. Some ten years later the pistols were almost miraculously recovered by the New York police and soon restored to their legal owner.

That the ivory-stocked garniture with Catherine II's cipher was made by Grecke for the empress herself raises no doubts. On the other hand, the information recorded and published in the 1870s about the presentation of the garniture to King Stanisław August has no independent proof. The story sounds highly plausible, however, not only because the garniture found itself in Poland but also in light of the complicated personal relationship between Catherine and Stanisław August. He came to Saint Petersburg in 1755, at the age of twenty-three, as a diplomat. Grand Princess Catherine, married to the Russian heir Peter, was strongly attracted by the handsome and intelligent Polish nobleman, whose personality was a complete opposite to that of her husband. They fell in love, but personal and political considerations soon led Catherine to terminate their liaison.

However, she kept her eye on the future of her one-time favorite. In 1762, during a coup d'état, she was proclaimed empress and soon had an opportunity to start a far-reaching political game in Poland. In 1763 Poland's throne became vacant, and Catherine II, through political and military pressure, succeeded, in 1764, in making Stanisław August king of Poland. While he attempted social and political reforms in Poland, Catherine II secretly opposed his efforts and actively fomented internal dissent, which gave her a pretext to interfere openly in Polish affairs and to concoct the First Partition of Poland, in 1772. The czarina and the Polish king were supposed to remain good personal friends, but this did not prevent the empress's further political intrigues, invasions by the Russian army, and the final partitions of Poland, in 1793 and 1795. The king moved from the capital to the provincial town of Grodno, where he was compelled to abdicate in November 1795, thus closing the history of the independent Kingdom of Poland. Stanisław August later moved to Saint Petersburg, and he died there in 1798, shortly after the death of Catherine II, in 1796, just as some thirty years earlier his ascent to the throne had followed hers.

The 1786 garniture could have been presented to Stanisław August during the few years immediately preceding his downfall, a dramatic circumstance eventually echoed in the quoted catalogue description of the imperial gift as a Trojan donation (*Danaer-Geschenk*). With Catherine's ciphers and a sentimental ornament proper to a lady owner, the garniture has all the appearance of her personal property and as such would have touched the king's heart more strongly and intimately than would an official presentation set with the recipient's monogram, specially commissioned as a state gift.

Russian firearms, generally very rare outside Soviet museums, are only sporadically represented in the Metropolitan Museum. This valuable new acquisition has high artistic and historic significance and thus adds more than one interesting aspect to the Museum's collection of arms and armor.

LT

Related references: *Welt-Ausstellung 1873 in Wien: Officieller Kunst-Catalog*, 2nd ed., Vienna, 1873, p. 41; *Opis' Moskovskoy Oruzheynoy Palaty* (Inventory of the Kremlin Armory), part 5, book 4, Moscow, 1886, pp. 185ff., nos. 7016, 7154, 7262, 7810, 7812, pl. 404; Stephen V. Grancsay, *Loan Exhibition of European Arms and Armor*, New York, Brooklyn Museum, 1933, p. 38, no. 260 (MMA pistols, then the property of G. Diderrich); Johan F. Stöckel, *Haandskydevaabens bedømmelse*, vol. 1, Copenhagen, 1938, p. 116; James Mann, *Wallace Collection Catalogues: European Arms and Armour*, vol. 2, London, 1962, p. 528, pl. 178, A1124; John F. Hayward, *The Art of the Gunmaker*, vol. 2, New York, 1963, p. 270; Leonid Tarassuk, *Antique European and American Firearms at the Hermitage Museum*, Leningrad, 1972, nos. 281, 288–93; Vladimir Mavrodin, *Fine Arms from Tula*, New York, 1977, pl. 115 (Catherine II's ivory-stocked gun made in Tula); Eugen Heer, *Der neue Stöckel*, vol. 1, Schwäbisch Hall, 1978, p. 456; Barbara Basler, "Police Trace Pistols to a Royal Owner: Catherine the Great," *New York Times*, March 18, 1982; "Seized Pistols Belonged to Empress," *Denver Post*, March 18, 1982; "Police Give Met Gold-Inlaid Pistols," *New York Times*, April 8, 1982; Alexander V. B. Norman, *Wallace Collection Catalogues: European Arms and Armour*, supplement, London, 1986, p. 223, A1124.



Hunting Sword

French (Paris), about 1851

Silver, cast, chased, and partly gilt; gilt copper; steel

Length overall (sword in scabbard), 24¾ in. (63 cm.)

Purchase, The Sulzberger Foundation Inc. Gift, 1987

1987.161

Our newly acquired hunting sword is a masterpiece of the Gothic Revival style and a virtuoso demonstration of mid-nineteenth-century design and craftsmanship, which were greatly stimulated by the series of international exhibitions held in London and Paris in the 1840s, '50s, and '60s. It is virtually identical to one executed by an otherwise unrecorded craftsman, Marcet, for the Paris firm of silversmiths and jewelers Marrel Frères, which was shown at the Great Exhibition held at the Crystal Palace, London, in 1851. That sword was especially praised by the exhibition's jurors, who noted that its design "left nothing to be desired." As a measure of their success, Marrel Frères received a medal for their display, and no fewer than five of their objects were purchased by the English commissioners for the new Museum of Practical Art, the forerunner of the Victoria and Albert Museum. The hunting sword was among these, valued at the substantial sum of £200, and is now in the Victoria and Albert Museum (reg. no. 159-1851).

Our sword differs from the London example only in an ornamental band around the throat of the scabbard. The grip is

fashioned as a deep architectural niche formed of pierced strap-work and foliage, partly gilt, into which is set a figure, cast and chased in the round, of Saint Hubert, patron of the hunt. The cross-shaped guard is inhabited by three dogs, modeled with naturalistic detail, in pursuit of a fox, which cowers at the front of the quillon block; on the end of one quillon an eagle seizes its prey, a crane. The broad, double-edged blade is chiseled with a series of interrupted fullers on each side. The scabbard is of copper, cast and chased with Gothic tracery and gilt by electroplating, an innovative technique that enjoyed great vogue during the mid-nineteenth century. Encircling the top of the scabbard is a silver relief representing the miraculous vision of Saint Hubert; another silver panel in the center of the scabbard is embossed with trophies of the chase. An inscription, MARREL PARIS, is found at the base of the hilt and tip of the scabbard.

From the mid-sixteenth century the French were unrivaled in the field of highly decorated, deluxe arms. This sword demonstrates that this tradition had not diminished three hundred years later.

SWP

Bibliography: Sale cat., Christie's East, New York, May 14, 1987, no. 59.

Related references: *Great Exhibition of the Works of Industry of All Nations, 1851: Official Descriptive and Illustrated Catalogue*, London, 1851, vol. 3, p. 1193, no. 331, pl. 184; M. Digby Wyatt, *The Industrial Arts of the Nineteenth Century at the Great Exhibition, 1851*, London, 1851-53, vol. 2, pl. 153; *Great Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries . . .*, London, 1852, pp. 513, 737, 740.

EUROPEAN SCULPTURE AND DECORATIVE ARTS

The Virgin and Child with Saint Anne

Italian (Florence), 1st quarter of the 16th century
Painted terracotta
Height, 16 in. (40.6 cm.)
Gift of Emily M. Goldman, 1986
1986.156.2



Entries by James David Draper, *Curator*; James Parker, *Curator*; Johanna Hecht, *Associate Curator*; Clare Le Corbeiller, *Associate Curator*; Jessie McNab, *Associate Curator*; William Rieder, *Associate Curator*; Clare Vincent, *Associate Curator*.

The iconological type to which this group belongs, combining the Virgin and Child with her mother, Saint Anne, generally goes by its German name, *Annaselbdritt* (literally, “Anne triplicated”). It developed in proportion to the growing devotion to Saint Anne amid theological concerns to establish the Virgin Mary’s exemption from original sin, which eventually became dogma. Compositions that bind the three together in closely knit familial groupings became one of the classic and most deeply meditated pursuits of Florentine High Renaissance masters, challenging all their harmonious instincts. Leonardo da Vinci treated the subject in the Royal Academy cartoon of about 1499 and in another of 1501, since lost, as well as in the Louvre painting begun about 1507. The marble group by Andrea Sansovino in Sant’Agostino, Rome, dates from 1512, and that by Francesco da Sangallo in Or San Michele, Florence, from 1526. Rather than with the public monuments, our terracotta shows most in common with Michelangelo’s drawings of about 1501 and about 1505 in the Ashmolean Museum, Oxford, and in the Louvre. In the Louvre design Saint Anne’s right hand is also firmly planted on the support and the Virgin’s neck bends back in response to her mother, her right arm hooked, the fingers cupping her breast (Charles de Tolnay, *Corpus dei disegni di Michelangelo*, Novara, 1975, vol. 1, no. 26r). The modeler seems thus to have been privy to the great master’s private musings, and it is marvelous to behold a member of the modest class of terracotta statuettes serving as a filter for the loftiest High Renaissance lessons in equipoise. The group has been confidently, briskly built up on a half base, open in the back, its front bearing masks and dolphins that were cast and applied. The identities of artists in this field are yet to be discovered. Ours shows much in common with a “Master of the Unruly Children,” so named for groups in Berlin and London, the nimble Christ Child resembling them particularly.

JDD

Ex collections: [Stefano Bardini, Florence; sale, American Art Galleries, New York, April 23–27, 1918, no. 311]; [French and Company, New York]; Paul E. Manheim, New York.

Bibliography: John G. Phillips, “The Lady with the Primroses,” *The Metropolitan Museum of Art Bulletin*, n.s. 27 (1969), p. 388.

*Small Bronze Sculptures in Relief
from the Lederer Collection*

The Museum's collection of Renaissance and Baroque medals and plaquettes is a resource that has quietly grown apace without attracting much notice. Conceived for the delectation of individual owners, small reliefs of this sort have by their nature remained a classic preserve of connoisseurs. Over the years it has been donors far more than any curator, however knowledgeable or farsighted, who have brought the necessary concentration or variety or depth to our holdings. Accordingly, the gift of seventy-one objects assembled by the late Erich Lederer of Geneva and presented by his widow will prove to be a significant milestone. Mr. Lederer, then living in Vienna, started to collect in the 1920s; his activity spanned half a century. The pride of the collection is the Italian Renaissance plaquettes, most of them published in a catalogue by Charles Avery for Christie's in 1985.

Plaquettes, in the definition offered by John Pope-Hennessy, "are little single-sided bronze reliefs which were part of the fabric of Renaissance life." They were much replicated, and, inserted in inkstands or strung round the neck, they carried their messages of style and meaning throughout Europe. The three pieces chosen here to illustrate the Lederer collection, two plaquettes and one small but potent relief, can only begin to suggest its strengths and rewards.



1986.319.30



CRISTOFORO FOPPA, CALLED CARADOSSO
Italian, active in Milan and Rome, 1452–1526/27

Augustus and the Tiburtine Sibyl

Bronze

$2\frac{3}{4} \times 2\frac{1}{2}$ in. (7 × 6.4 cm.)

The Erich Lederer Collection, Gift of Mrs. Erich Lederer, 1986
1986.319.33

The plaquette is crowned with a leafy acroter and a suspension ring. In it, Augustus Caesar falls to his knees as the prophetess turns dramatically to point out the apparition of the Virgin and Child in glory overhead. The emperor is instructed to worship Christ henceforth as one greater than himself. The medieval tale, popularized by *The Golden Legend*, found great currency as it not only emphasized nicely the rule of Christ over that of empire but also underlined the strategic position of Rome in the history of Christianity. Pope-Hennessy senses here the otherwise unknown Roman style of the goldsmith Caradosso, one of the most elegant early masters of plaquettes, who was active in Milan before moving in 1509 to Rome, where he died in the mid-1520s, having no doubt benefited, as did everyone else, from the compositional and figural lessons of Raphael. Typically, as here, Caradosso packed his actors against brilliantly understood architectural settings. Avery unconvincingly suggests an origin in Padua.

JDD

Ex collection: Erich Lederer, Geneva.

Bibliography: John Pope-Hennessy, "The Italian Plaquette," *Proceedings of the British Academy* 50 (1964), p. 75; idem, *Renaissance Bronzes from the Samuel H. Kress Collection*, London, 1965, no. 308; Charles Avery, *Plaquettes, Medals and Reliefs from the Collection L*, London, 1985, no. 31, and literature cited therein.



ANDREA BRIOSCO, CALLED RICCIO
Italian (Padua), 1470–1532

Combat at a City Gate

Bronze
3⁷/₁₆ × 4 in. (8.8 × 10.2 cm.)
The Erich Lederer Collection, Gift of Mrs. Erich Lederer, 1986
1986.319.30

Riccio was a prodigiously gifted entrepreneur of bronze sculpture of all sizes. The attribution of this sarcophagus-inspired combat scene to him or his workshop is assured by its relationship to the relief cycle *Legends of the True Cross* now in the Ca'd'Oro in Venice. His responsibility for the design is further attested by three specimens' being signed on their backs: this and the one in the National Gallery of Art, Washington, D.C., both have a long-tailed raised R, and that in the Museo di Palazzo Venezia, Rome, has a variant R^OI. This is the first plaque with a Riccio signature to enter the Metropolitan Museum. It is irresistible to illustrate the back, which bears, in addition to the R, two profiles and undecoded letters engraved by a later hand. The Lederer gift further contains a rare circular example of Riccio's *Nessus and Deianeira* plaque.

JDD

Ex collections: Eugène Piot, Paris; Prof. A. Gilbert, Paris (sale, Drouot, Paris, November 29, 1927, no. 198); Erich Lederer, Geneva.

Bibliography: Charles Avery, *Plaquettes, Medals and Reliefs from the Collection L*, London, 1985, no. 28, and literature cited therein.



NICCOLÒ ROCCATAGLIATA
Italian (Genoa), active in Venice, activity documented 1593–1636

The Annunciation

Early 17th century
Bronze
4⁵/₁₆ × 6³/₈ in. (11 × 16.2 cm.)
The Erich Lederer Collection, Gift of Mrs. Erich Lederer, 1986
1986.319.51

Small as it is, this is not a plaque. The relief has monumental effect and is unique, the amount of attention given to its chasing qualifying it as a proper sculpture. The enduring impact of Jacopo Sansovino on Venetian sculpture is manifest in the semblance of *sfumato* achieved through the dexterous tooling and in the dramatic pictorial language, as the holy confrontation takes place amid bursts of light and clouds of incense. The altar frontal relief with the *Allegory of Redemption* in San Moisè, Venice, signed by Niccolò Roccatagliata and his son Sebastiano in 1633, has glinting passages well matched in the *Annunciation*. Chiefly known for the host of statuettes of putti that are regularly ascribed to him, Niccolò practiced relief sculpture, as far as the evidence allows, much more rarely but with marked success.

JDD

Ex collections: [J. G. Rueff, Paris]; Erich Lederer, Geneva.

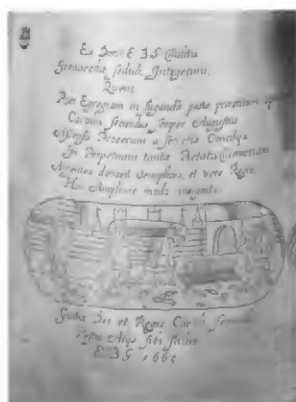
Bibliography: Charles Avery, *Plaquettes, Medals and Reliefs from the Collection L*, London, 1985, no. 49.

Two Tankards

English (London), 1673 and 1675
Makers' marks (unidentified): O.S. and I.N.
Silver
Heights: 7¼ in. (18.4 cm.) and 7⅜ in. (18.6 cm.)
Gifts of Mrs. Henry S. Morgan, 1986 and 1987
1986.391 and 1987.54



1987.54



1986.391



1987.54

These tankards made in different years by different makers are associated, by their engraved decoration, with a seventeenth-century magistrate, Sir Edmund Bury Godfrey (1630–1679). In the year 1665, when there was bubonic plague in London—the last and worst visitation of this infectious illness in the city—Sir Edmund exercised the powers of his office so conspicuously well that the king, with the consent of his council, gave him a large silver flagon weighing some forty pounds. It had a commemorative inscription and the Royal Arms above the arms of Sir Godfrey. This flagon is mentioned in Sir Edmund's will as follows: "My great silver fflagon—whereon are engraven his Mai'ties Royall Armes with my own adjoynd and was soe given me by order of the King and Councill in memory of the service which God enabled me to performe towards the visited

poore in that dreadfull yeare of plague—the which I am alwayes to remember with humilitie and true thankfullness." The flagon was left by Sir Edmund to his brother, Michael Godfrey.

Our tankards, which repeat the armorial and commemorative inscription of the king's flagon, are further embellished with engraved scenes of the plague and the principal event of the following year, the Great Fire of London, which in 1666 raged for four days and left most of the old city of London in ruins. Again, Edmund Godfrey showed extraordinary energy in exercising his powers as justice of the peace; the fire creeping westward from London was stopped dead at its boundary with the city of Westminster, where Edmund Godfrey's jurisdiction began. For his conduct during the Great Fire Godfrey was knighted.

The engravings of the plague and the Great Fire are probably adapted from works of Wenceslas Hollar (1627–1677), the outstanding topographical etcher of the time. A Bohemian by birth, Hollar had gained recognition in London during the reign of Charles I as an etcher in the entourage of the great collector and patron the earl of Arundell. He was actually in London during the plague year and witnessed the fire the following year. An etching of Saint Paul's in flames was one of his first plates following the fire and appears to be the pattern for the view on the tankard.

The purpose as well as the first owners of the tankards—of which four others are known, in addition to a flagon, all similarly engraved—are unknown. They may have been assembled from a silversmith's stock and ordered to be engraved by Michael Godfrey in memory of his brother and given to Sir Edmund's numerous brothers and sisters, who were all remembered in his will. It is as likely, however, that the vestry of his church, Saint Martin's-in-the-Fields, had them engraved and distributed.

Covered tankards of this ample form were standard in the 1670s, but they were normally left undecorated or were enhanced only with an armorial composition on the side opposite the handle. Their large capacity suggests they were used communally at convivial gatherings. The unusual length of the inscriptions and the carefully executed cartouches and armorials show that whoever commissioned them in Sir Edmund's honor was impelled by a strong desire to commemorate him and his services to the city.

JM

Inscriptions:

1986.391

The Latin inscription seen on this side is translated: "From the gift of E. B. G. gentleman (Edmund Berry Godfrey), a careful and trustworthy Justice of the Peace. His Majesty Charles II gave him a silver flagon with the assent of his Privy Council in perpetual recognition of his faithfulness to duty and the outstanding and practical measures he took to mitigate the plague. It was a truly regal gift, larger than this, and inscribed as follows: 'By the Grace of God and King Charles II. What was a plague to others, to him was health. E. B. G. 1665.'"

1987.54

"A man in truth born for his country, when a great fire was laying waste the city by the providence of God and through his own courage was safe and notable in the midst of the flames. Very soon after the king conferred the honor of knighthood on him (for it was well deserved). E. B. G. September 1666. More may be said by the poor and lowly."



ALEXANDRE-JEAN OPPENORDT (cabinetmaker)
French, 1639–1715

and

JEAN BÉRAIN
(designer and perhaps engraver of the brass inlay)
French, 1640–1711

Small Desk (bureau brisé)

French, 1685

Oak, pine, and walnut veneered with red tortoiseshell, engraved brass, ebony, and Brazilian rosewood; gilt-bronze mounts; steel locks, hinges, and latches

Height, 30⁵/₁₆ in. (77 cm.); width, 41³/₄ in. (106 cm.);
depth, 23³/₈ in. (59.4 cm.)

Gift of Mrs. Charles Wrightsman, 1986
1986.365.3

The rich gold-and-red surface decoration of this small desk must always have been calculated to capture and retain attention, eclipsing any true sense of its practical utility as a piece of furniture. The desk's usefulness for writing purposes is, in fact, not expressed in its closed state. To reveal its function, hinged panels must be opened to disclose the facilities for writing contained within this representative of a type of furniture known as *bureaux brisés* (literally, "broken desks"). In the Museum's example, the "breaking" movement consists of folding back half of the top along its full width to disclose a writing recess veneered with Brazilian rosewood and fitted at the back with four drawers; what is in appearance a horizontal band of three drawer fronts directly below the top is in fact a single panel, hinged at the base, folding downward to extend the writing surface to a total depth of 13¹/₂ inches (the six other drawer fronts, two in the kneehole recess flanked by two pairs, are real, serving actual drawers). This *bureau brisé*, with its awkward opening mechanism and cramped writing space, belongs to a type that originated in 1669 and continued in use until the early years of the eighteenth century, when it was superseded by the much more commodious flat-surfaced writing table (*bureau plat*).

In its closed and most compact state, the Museum's desk exhibits a uniform type of decoration: cut out motifs of engraved



brass set into a ground of red tortoiseshell. The astonishing configurations of this ornament combine conventional decorative devices, arabesques and strapwork, with various royal symbols of the type associated with the French monarch Louis XIV (1638–1715). The relevance of these symbols has been explained and the origins of the desk discussed in a brilliant, recently published article (see Bibliography). By matching existing documents with surviving pieces of furniture, the author of the article has effectively demonstrated that it was one of a pair supplied in 1685 for Louis XIV's use in his study, or *petit cabinet*, at the Château de Versailles.

A central piece of evidence in support of this hypothesis consists of a transcription of item number 561 from the *Inventaire du Garde Meuble de la Couronne*, or Royal Furniture Inventory, published for the first time in this article. The item reads, "No. 561. Two marquetry desks [*bureaux*] of tortoiseshell and copper [an ingredient of brass] representing in the middle [of the top] the crowned monograms of the King, surmounted by a sunburst, having at each corner a large fleur-de-lys, with nine drawers in front [evidently the interiors of the desks were not examined by whoever drew up this inventory] locking by means of a key, supported on eight tapering pillar legs of the same marquetry, with base mouldings and collars of gilt-bronze. Each 39 inches wide by 22 inches deep and 29 inches high. . . ." These dimensions apply closely to the Museum's desk, taking into account the slight disparity between French seventeenth- to eighteenth-century measurements and those of today. A pendant to the desk, its matching marquetry decoration carried out in tortoiseshell on a brass ground, existed, somewhat altered, in an English private collection until 1963, justifying the item's reference to "two marquetry desks."

A transcription of a bill published by the same author permitted the attribution of this pair of marquetry desks to the cabinetmaker Alexandre-Jean Oppenordt. This item also records the date of delivery (1685) and specifies the original location of the pair: the king's study at Versailles, a small room, later to be remodeled, in the vicinity of the present bedroom of Louis XV.

The cabinetmaker Oppenordt, a Dutchman by birth, was the father of the considerably better-known architect and designer Gilles-Marie Oppenordt (1672–1742). He became a naturalized French citizen in 1679, received a lodging in the Galerie du

Louvre in 1684, was appointed a regular cabinetmaker to Louis XIV with the title *Ébéniste Ordinaire du Roi*, and died in 1715, the same year as his royal patron.

A near contemporary of his, the engraver and designer Jean Bérain, who held the post of *Dessinateur de la Chambre du Roi* at the time, is thought to have collaborated with Oppenordt on the design of the resplendent brass ornament for the desk. Some of the numerous ornament prints published by Bérain, based on his own drawings, contain motifs that correspond closely with the engraving on these brass inlays. Trained as an engraver, Bérain may even have had a part in tooling this brass ornament.

The identification of this *bureau brisé* and its companion constitutes a breakthrough in the documentation of French royal furniture dating from the last quarter of the seventeenth century. It will be one of the much-prized pieces to be shown in the Wrightsman Louis XIV bedroom, opening at the Museum in late October 1987.

J P

Bibliography: Jean Nérée Ronfort, "Le Mobilier royal à l'époque de Louis XIV. 1685. Versailles et le bureau du roi," *L'Estampille*, no. 191 (April 1986), pp. 44–51.

GIOVANNI GIULIANI

Venetian, active in Austria, 1663–1744

Madonna Nursing the Infant Christ

Austrian (Heiligenkreuz), 1736

Terracotta with traces of metallic patina

Height, 8¾ in. (22.2 cm.)

Inscribed (on the back of the Virgin's seat): Jo Giuliani fecit/1736 me Aprilis/aetatis sua 72 An/in S. + [for *sancta crux*, i.e. Heiligenkreuz]

Purchase, Gift of J. Pierpont Morgan, by exchange, 1987
1987.94

The soft and gracious painterly manner, nervously modeled surfaces, and sinuous sweep of this intimate Baroque composition typify the work of Giovanni Giuliani, a Venetian artist who occupied a particularly telling position in the development of Austrian sculpture as well as in its broader *mise-en-scène*. His affecting ability to combine grandeur of design with tenderness made him one of the most influential among the series of northern Italian sculptors whose migration across the Alps helped transform the face of the Hapsburg capital.

Giuliani arrived in Vienna about 1690, as the empire was celebrating the conclusive victory of its alliance over the Turkish invaders. He soon came to play a major role in the evolution of the "city palace," the type of imposing town residence that the great princes of the state had begun to erect for themselves in the heart of the capital. This building form, which typically incorporated into its design lavish sculptural embellishment, was an ideal expression of the expansive grandeur of the era. Giuliani was chosen to collaborate on some of the foremost examples of the style, the palaces built by Johann Fischer von

Erlach for Prince Eugene of Savoy and by Domenico Martinelli for Prince Johann Adam of Liechtenstein; his distinctive planar sculptural manner, with its broadly silhouetted looping draperies, was particularly suited to stand out in such a context.

In 1711 the debt-ridden sculptor sought refuge in the Cistercian monastery of Heiligenkreuz. He was accepted there as a lay brother upon signing over to the order the rights to his entire future artistic output; hence the extreme rarity, outside the confines of the abbey, of sketches such as the present example. This we know, from its inscription as well as from its close stylistic affinity with Heiligenkreuz terracottas of the 1730s, to have been executed during the final years of Giuliani's life. But despite the lateness of its date and the intimacy of its theme (in which it echoes the Madonnas of the sculptor's Bolognese master, Giuseppe Mazza [1653–1741], also a favorite of Prince Liechtenstein), this small devotional sculpture still exhibits the breadth and sweep of Giuliani's grand early Viennese commissions.

J H

Ex collection: Hans Schröder, Garmisch-Partenkirchen.

Bibliography: Sale cat., Hans Schröder Collection, Lempertz, Cologne, November 22, 1986, lot 57.

Related references: Dagobert Frey and Karl Grossmann, "Die Denkmale des Stiftes Heiligenkreuz," *Österreichische Kunsttopographie*, vol. 19, Vienna, 1926, pp. 78–79, doc. 199, and ill. 188–200, nos. 27, 29, 31, 50, 51; Elfriede Baum, *Giovanni Giuliani*, Vienna and Munich, 1964.





FILIPPO PELAGIO PALAGI (design)
Italian, 1775–1860

Sofa and Two Armchairs

Italian (Piedmont), 1832–35
Mahogany with maplewood and mahogany inlay
Sofa: height, 42½ in. (108 cm.); length, 90 in. (228.6 cm.);
depth, 31½ in. (79.1 cm.);
armchairs: height, 43 in. (109.2 cm.);
width, 27¾ in. (70 cm.); depth, 24 in. (61 cm.)
Purchase, Gift of J. Pierpont Morgan, by exchange, 1987
1987.62.1–3

Pelagio Palagi was an eclectic historical revivalist who trained as a painter in Bologna. After working in Rome and Naples, in 1818 he opened a private art school in Milan. In 1832 he was summoned to Turin by King Carlo Alberto (1798–1849) and charged with the renovation and redecoration of the royal palaces, the Palazzo Reale and Racconigi.

The Castello Reale at Racconigi served as the summer palace of the kings of Sardinia, who were later to become kings of Italy. The medieval castle had been remodeled by Guarino Guarini in 1681 and again by Giovanni Battista Borra in 1755. Palagi transformed the eighteenth-century interiors into a

late Empire style. He designed not only major features such as ceilings, floors, and furniture but also candelabra, chandeliers, and curtain rods, thus achieving a decorative unity that blended architecture with the ornamentation and furnishing.

The sofa and two armchairs are from a set (consisting of day-bed, sofa, four armchairs, and six side chairs) made for the royal bedroom and adjacent drawing room at Racconigi. They were executed by Gabrielle Capello, known as Moncalvo, with the assistance of Carlo Chivasse. Moncalvo, who executed many of Palagi's designs for Racconigi, was a master of inlay and veneer and headed a large workshop. He was awarded a medal at the 1851 Crystal Palace Exhibition in London for a set of furniture from the Etruscan Study at Racconigi.

Palagi's furniture for Carlo Alberto's royal palaces represents Italian craftsmanship of the period at its highest level. The style, which might best be called Italianate late Empire, incorporates references from as far afield as Classical art (the acanthus leaves and the palmettes) and Biedermeier furniture (the refined inlay of mahogany on maplewood). In his eclectic use of stylistic motifs, Palagi announces the oncoming historicism.

Other pieces from this set have been acquired by the J. Paul Getty Museum, the Minneapolis Institute of Arts, the Detroit Institute of Arts, and the Art Institute of Chicago.

WR

AUGUSTIN PAJOU

French, 1730–1809

Fidelity the Mother of Constant Love

Paris, 1799

Terracotta

Height, 15½ in. (39.5 cm.)

Incised (on the front of the base): La fidélité Mère de L'amour constant

Incised (on the rock at back): Pajou f./L'an 7 de la Ré f./1799.

Purchase, Gifts of Irwin Untermyer and J. Pierpont Morgan,

by exchange, 1986

1986.282



In the company of Houdon and Clodion, Pajou is among those who dominated French sculpture in the second half of the eighteenth century. The Museum owns his relatively smoothly finished terracotta model of *Ceres* (about 1768–70), his terracotta bust of the engraver *Basan* (1773), and his arresting marble portrait *Mme de Wailly* (1789), besides excellent drawings and a Neoclassical clock case in gilt bronze cast according to his design (1775). With this allegorical group we extend our representation to include a work from the end of his career. It is dated, in abbreviated fashion, to “year seven of the French Republic, 1799.” In the modeling of tender flesh as well as in the form of its inscription, it greatly resembles his reduction, now in the Los Angeles County Museum of Art, of

his *Psyche* (after the marble in the Louvre exhibited in 1791), the terracotta inscribed (again in translation), “By the Citizen Pajou, fifth year of the French Republic. 1796 Old Style.” The Citizen’s forces are undimmed in our lightly but firmly sketched group, although the quality of his work was to decline with his health soon thereafter.

With her hair bobbed modishly *à la Titus* and her body clad in linen whose folds are gathered with subtle dexterity, the young mother personifying Fidelity trains her charge by pulling his halter so that his threatening stick cannot reach the dog. The iconographic components are rooted in the past: the composition has the look of an updated Venus taming Cupid, with the dog, the traditional symbol of faithfulness, added for good measure. Pajou was keeping in stride with genre painters (for example, Boilly and Drolling) and modelers (Chinard and Marin) in presenting moral virtues such as restraint and constancy—good Republican virtues, these—within the framework of an episode that could be observed in everyday life. He had dealt often enough with elevated themes, but the domestic setting appears to have been a departure for him.

Expertly handled within as without, the clay shows an interior excavation that is regularly fluted to ensure an even firing.

JDD

Ex collection: Mme A. Arman de Caillavet, Paris (sale, Drouot, Paris, May 7, 1920, no. 194).

Bibliography: Charles Saunier, “La Collection de Madame A. Arman de Caillavet,” *Les Arts*, no. 62 (February 1907), p. 9; Henri Stein, *Augustin Pajou*, Paris, 1912, pp. 301–302, 418.

JACQUES-NICOLAS ROETTIERS

French, 1736–1788/89(?)

Tureen

French (Paris), 1775/76

Silver

Height, 12¼ in. (31.1 cm.); width, 15½ in. (39.4 cm.)

Gift of Dorothy C. Livingston, in loving memory of

Robert R. Livingston, 1986

1986.320a–c

An example of the Neoclassical style at its most controlled and graceful, this tureen is the second to be acquired by the Museum from a service once owned by Robert R. Livingston (1746–1813), chancellor of New York. According to family tradition, Livingston purchased it from his friend Gouverneur Morris, American representative (and later minister) to Paris during 1790–94. Livingston himself was ambassador to France during 1801–1803 and is said to have returned home, like Morris, with a quantity of furniture, silver, and other objects that were to be influential in formulating French taste in America. Family tradition appears to be supported by entries in Morris’s account books for February 13, 1805, and February 15, 1806, acknowledging payment by Livingston of \$6,461.67 for a “Service of Plate” weighing 4,846¼ oz. (a single tureen of this size would weigh, on average, 400 oz.). As the decorative schemes and date letters vary among the pieces, the service



must be considered an assembled one, but whether Morris acquired it as such, or indeed anything of its provenance, is not indicated in his diaries or account books.

That the silver was made for clients of social standing may be presumed from Roettiers's position as a silversmith closely connected with the French court, and one of international reputation. Among his Parisian clientele were Madame du Barry, the comtesse de Provence, and Marie Antoinette, for whom he and his father refashioned a silver-gilt toilet service in 1770. In the same year he was among the silversmiths commissioned to furnish Catherine II of Russia with the table service she later presented to Prince Gregory Orloff. The tureens executed by Roettiers for the Orloff service are of the same basic design as the Livingston model but lack the fluency and refinement of this later version, in which the academic strictness of Neoclassical motifs is softened by the naturalism and consummate elegance of the leafy branches and ribbon-entwined twig handles.

The original composition of the Livingston service is not documented but is known to have included a circular tureen and stand, similar to the Orloff model, as well as dinner plates. In recent years the Museum has been fortunate to acquire, through Chancellor Livingston's descendants, three covered dishes of a model unique to this service, a ladle, and the matching tureen to this one. With this ensemble the Museum is able to suggest something of the extraordinary grandeur of the eighteenth-century Parisian silver service.

CLC

I am indebted to Louis Schreider III for enabling me to examine the Morris records.

Bibliography: Clare Le Corbeiller, "Grace and Favor," *The Metropolitan Museum of Art Bulletin*, n.s. 27 (February 1969), pp. 294-95.

JEAN-CHARLES DEVELLY (pictorial decoration)
French, 1783-1862

Four Pieces from a Coffee Set (déjeuner)

French (Sèvres), 1836
Hard-paste porcelain

Height of coffeepot, 7½ in. (19.1 cm.)

Purchase, The Charles E. Sampson Memorial Fund and Gift of
Irwin Untermyer, by exchange, 1986
1986.281.1ab-4

Louis-Philippe, king of the French, continued the tradition of royal and imperial patronage of the Sèvres manufactory begun by Louis XV, and with his consort commissioned one of the stylistically most adventurous of all Sèvres productions. This was a *déjeuner*, or coffee service, originally composed of a tray, coffeepot, milk pot, sugar bowl, and two cups and saucers. The first four pieces, the only ones known to survive, have been acquired by the Metropolitan Museum.

When the service was delivered to Queen Maria Amelia on August 21, 1837, it was described as *un déjeuner de cacao*, illustrating stages in the cultivation, harvesting, and production of cocoa. The subject naturally appealed to a society that was taking great interest at the time in the representation of categories, whether of manufactures, forests, or châteaux. But if the subject itself was unsurprising, the manner of its depiction was new and exotic: on each piece, detailed, painterly narrative scenes set in South American landscapes were framed by vibrantly colored borders whose patterns were copies or adaptations of Aztec antiquities.

This startling combination was due to the publications of Alexander von Humboldt (1769-1859), whose accounts of his travels in South America appeared in individual volumes between 1805 and 1834. At the time this set was ordered Humboldt had returned to his native Berlin from Paris, where he had lived for many years and had established friendly personal relations with Louis-Philippe. It is perhaps this cordiality and the French king's recollection of his own travels in the southern United States and in Cuba during the Revolution that underlie the commission of this coffee set.

Humboldt's voyage had lasted five years, 1799-1804, but his descriptive accounts cover only the first two, which included his travels in the cocoa-producing regions of Venezuela. The scenes on our *déjeuner* have not been traced to these volumes. That they originated with Humboldt, however, is clear from the drawing for the scene on the tray (preserved in the Sèvres archives), which is inscribed in part: *composé par M. Develly, d'après les indications de MM de Humboldt et Rugendas*. The latter was the German engraver J. M. Rugendas (1802-1858), whose compositional style is known from a series of illustrations of the Brazilian landscape published in collaboration with Humboldt in 1835, a style that is clearly the origin of the scenes on our pieces.



Several of the decorative borders can be found in Humboldt's *Vue des Cordillères* (1810), a compilation of views of Mexico and its architectural ruins and of Mayan antiquities engraved from examples already in European collections but not generally known. Humboldt is credited, in fact, with introducing Aztec art to the general public, but the occurrence of these motifs in 1836 seems to be their first appearance at Sèvres. It may be noted that the palette of the borders corresponds exactly to that shown in several of Humboldt's illustrations.

The painter of the pictorial subjects was Jean-Charles Develly, one of the factory's chief artists from 1813 to 1847. Among his commissions were a tea set with scenes representing the five senses, sent by Louis XVIII to the Spanish court in 1817 (now in the Stockholm Nationalmuseum), and a service depicting the industrial arts, presented by Louis-Philippe to Prince Metternich in 1836. Both are programmatically similar to the Museum's *déjeuner*, with representational scenes painted in Develly's characteristically sober palette contrasted with highly stylized border patterns. The dramatic tension created by such a scheme is heightened on our coffee set by the exotic character of both subject and decoration.

Unpublished.

CLC



ALBERT-ERNEST CARRIER-BELLEUSE
French, 1824–1887

Portrait of Marguerite Bellanger (1840–1886)

About 1864–68

Terracotta, partly cast and partly modeled, on a base of wood

Height, 36¼ in. (92 cm.); width, 23 in. (58.5 cm.);
depth, 14¾ in. (37.5 cm.)

Signed (on the left side of the terracotta socle):

✕ CARRIER • BELLEUSE

Wrightsmen Fund, 1987

1987.87

Reports of her early life are unreliable, but the winsome young woman bedecked with sprays of marguerites who is the subject of this portrait was christened either Julie or Justine-

Marie Leboeuf. Born in Villebernier, France, in 1840, she spent her early youth as a bareback rider and acrobat in the circus. She later pursued a mediocre stage career; taking the name Marguerite Bellanger and the marguerite or daisy as her emblem, she then aspired to a rather more ambitious role in Second Empire Paris. There are several stories about how she came to the attention of the French emperor, Napoleon III (1808–1873), but perhaps the most amusing one is that she threw herself under the wheels of his carriage one day while he was out driving at Compiègne. In any case, she won the emperor's notoriously susceptible heart, and by report she and the comtesse Castiglione were the only two of his favorites whom the empress Eugénie considered to be serious rivals. By 1864 Marguerite was installed at Vichy, where the emperor commissioned Carrier-Belleuse to model her portrait.

Albert-Ernest Carrier-Belleuse has been characterized as the most prolific and versatile sculptor of his time. He was probably the chief competitor of Jean-Baptiste Carpeaux in Second Empire Paris, yet the twentieth century remembers him mainly as the employer of Auguste Rodin. Indeed, Carrier-Belleuse broke with traditional sources of patronage to some extent, ran a large studio, and from time to time held public auctions of his work. The studio produced a prodigious number of small sculptures for middle-class collectors, and for the most part these decorative pieces met a surprisingly high standard of technical and artistic competence. At the same time, Carrier produced full-scale Salon sculpture, as well as public monuments, both for French commissions and for patrons in such far-flung countries as Rumania and Chile.

Carrier-Belleuse was an equally prolific sculptor of portraits. Not since Houdon had there been a sculptor capable of producing such fresh and appealing likenesses of women, but Carrier's terracottas are different from the eighteenth-century master's in their much greater employment of realistic detail. It is this strong strain of realism that anchors the *Portrait of Marguerite Bellanger* firmly in the second half of the nineteenth century. The meticulous attention to the rendering of the laces of her bodice and bonnet, for example, the flowers represented petal by petal, the lining of the bonnet, the wayward strands of hair, as well as the carefully studied distinctions between surfaces, flesh distinguished from fabric, straw from flower, locate Carrier-Belleuse in a time and milieu utterly different from Houdon's. Carrier is a realist, no matter how gamine the charm of his creation.

The whereabouts of the portrait of Marguerite commissioned by the emperor is unknown. Her likeness was used by Carrier-Belleuse for three other busts, however—a *Diana*, a *Venus*, and a *Fleur des Champs*—as well as for a series personifying the seasons, but these busts have not all been identified. The marguerites that appear in such profusion on the Metropolitan Museum's portrait bust may represent her, therefore, as the *Fleur des Champs*, as "Spring" from *The Seasons*, or they may, in fact, simply allude to the lady's name.

CV

Bibliography: Elisabeth Kashey and Robert Kashey, comps., *French Nineteenth Century Drawings, Watercolors, Paintings and Sculpture* (exhib. cat.), Shepherd Gallery, New York, 1987, no. 115.

Related reference: June Ellen Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York and London, 1977, pp. 125–30, figs. 75, 78–81.

EUROPEAN PAINTINGS



1986.138

LORENZO LOTTO
Italian (Venice), about 1480–1556

Venus and Cupid

Oil on canvas
36 $\frac{3}{8}$ × 43 $\frac{7}{8}$ in. (92.4 × 111.4 cm.)
Signed (lower right, on tree trunk): Laurent^o. Loto^o
Purchase, Mrs. Charles Wrightsman Gift, 1986
1986.138

Of the countless Renaissance paintings of Venus and Cupid, few are as beautiful—and certainly none is quite so startling—as this humorous wedding picture. It is an allegory in which the goddess of love, surrounded by symbols of fertility and conjugal fidelity, blesses a marriage. Wearing a gold crown and one earring, she reclines on a rich blue cloth before a dazzling red curtain suspended from a tree. With her right hand she raises a myrtle wreath through which Cupid pisses, with evident delight, onto her lap. His action may seem ludicrous to us today, but for Lotto's contemporaries a urinating child was an augury of good fortune.

Compared to the idealized compositions of Venus and Cupid painted by Titian or Giorgione, Lotto's has a vivid immediacy, as if it were painted from living models. Venus's sprawling posture corresponds to no antique prototype, and Cupid, though equipped with a pair of white wings and the conventional bow and quiver, looks like a roguish three- or four-year-old boy. Venus's penetrating gaze and her almost homely facial features suggest that she may even be a portrait, perhaps of the young bride.

The joyous mood and lush coloring of this picture place it among the works that Lotto executed at Bergamo. After a decade of wandering from one town to another, he settled there from 1513 to 1526 and produced some of his greatest altarpieces and best portraits. It was also at Bergamo that he revealed his phenomenal originality in the designs he made for a cycle of intarsia, which are filled with witty and often arcane symbolism such as we find in the *Venus and Cupid*. Lotto's later works are marked by a solemn sensibility and a correspondingly somber palette. The artist's change of heart is exemplified by his excellent portrait *Brother Gregorio Belo*, a work of uninhibited religious fervor, in the Museum's collection. It now hangs alongside Lotto's playful masterpiece of pagan sensuality.

EF

Selected bibliography: Solomon Reinach, *Répertoire de peintures du Moyen-Âge et de la Renaissance*, vol. 4, Paris, 1918, p. 652; Bernard Berenson, *Lorenzo Lotto: Complete Edition*, London, 1956, p. 83; Keith Christiansen, "Lorenzo Lotto and the Tradition of Epithalamic Paintings," *Apollo* 124 (1986), pp. 166–73.

Entries by Everett Fahy, *Chairman*; Keith Christiansen, *Curator*;
Gary Tinterow, *Associate Curator*; Lucy Oakley, *Research Associate*.



BALDASSARE PERUZZI
Italian (Siena), 1481–1536

*Portrait of an Olivetan Monk, Possibly
Barnaba Cevennini (Died 1525)*

Oil on canvas
38 $\frac{1}{4}$ × 28 $\frac{3}{8}$ in. (97.2 × 72.7 cm.)
Inscribed (on packet): B[ologna?]; (on letter): C[illegible]
Gift of Mrs. Charles Wrightsman, 1986
1986.339.1

Peruzzi was one of the key figures in Renaissance Rome. An architect of genius, he was also a specialist in perspective; his illusionistic frescoes, the props he designed for official celebrations, and his stage sets were widely acclaimed. Little of his pictorial work, however, has survived.

This is the only portrait that may, with confidence, be ascribed to Peruzzi. It shows a monk wearing the habit of an Olivetan (a branch of the Benedictine order), seated behind a cloth-covered desk, writing. It belongs to a type of official portraiture established by Raphael's well-known portrait of Tommaso Inghirami in the Palazzo Pitti in Florence. Typically, Peruzzi emphasizes an intimate relationship with the viewer not only by the gaze of the monk but also by the writing implements that project illusionistically over the edge of the desk into the viewer's space.

The sitter has been tentatively identified as Barnaba Cevennini, who was abbot general of the Olivetans in 1513–14,

1518–19, and 1524–25, and who also served as prior of San Michele in Bosco in Bologna. It was during Cevennini's priorship at San Michele that, in 1522, Peruzzi was employed to design the entrance portal, which was singled out for praise by Vasari. The portrait was possibly commissioned at this time, but it was more likely painted at Monte Oliveto Maggiore, south of Siena, in 1513–14, or in Bologna in 1515.

This is one of the most distinguished Renaissance portraits in the collection.

KC

Reference: C. L. Frommel, *Baldassare Peruzzi als Maler und Zeichner*, Beiheft zum römischen Jahrbuch für Kunstgeschichte 11 (1967–68), pp. 80ff., no. 41, pl. xxx.

PIETRO TESTA
Italian (Rome), 1612–1650

Alexander the Great Rescued from the River Cydnus

Oil on canvas
38 × 54 in. (96.5 × 137.2 cm.)
Gift of Eula M. Ganz, in memory of Paul H. Ganz, 1987
1987.75

Testa is one of those artists who did not enjoy the patronage his remarkable talents merited. Arriving in Rome from his native Lucca, in Tuscany, at the age of sixteen, he studied for a time with Domenichino and Pietro da Cortona as well as with the Northern artist Joachim von Sandrart. It was while working for Sandrart that Testa learned the art of printmaking and met Poussin, with whom he established a close friendship. As with Poussin's, Testa's approach to painting was intellectual, and he was deeply interested in the art of antiquity and in art theory. This put him in good stead with the well-known antiquarian Cassiano del Pozzo, who employed both Poussin and Testa on his project of a catalogue of ancient monuments. However,

Testa was temperamentally unsuited to the sort of public commissions and large decorative enterprises that were the staple of painters in seventeenth-century Rome, and he turned increasingly to prints as a source of income. There are scarcely twenty paintings attributable to him.

Testa's preferred subjects were rarely represented episodes from ancient mythology or history that permitted him to investigate his theories of expression and poetic invention. The present painting illustrates an event recounted in Quintus Curtius's history of Alexander the Great. During his campaign against Darius, Alexander halted at Tarsus, where he bathed in the icy waters of the river Cydnus. "He went down into the river. But hardly had he entered it when his limbs began to stiffen with a sudden chill, then he lost his color, and the vital warmth left almost his entire body. His attendants caught him in their arms . . . and carried him almost unconscious into his tent" (III, v, 3–4). Testa's depiction of the event—so rich in expressive possibilities—is at once romantic and highly focused. The soldiers surrounding the pale but heroically proportioned figure of Alexander are arranged in a tightly knit group, with carefully differentiated expressions. (The two figures who bend over Alexander are based on Raphael's *Miraculous Draught of Fishes*.) Behind them is an expansive landscape with smoke rising from the fire set in Tarsus by Darius's retreating troops. The icy waters of the river are beautifully epitomized by the river god, shown at the left as an aged, shivering man. The picture appears to be one of Testa's last works, painted shortly before his drowning in the Tiber, an apparent suicide.

Mr. and Mrs. Ganz were among the earliest and most dedicated collectors in New York of Italian Baroque painting. This gift, made in memory of Paul Ganz, will serve as eloquent testimony to their perspicacious taste and is a welcome addition to the Metropolitan's growing collection of seventeenth-century painting.

KC

Reference: John T. Spike, *Italian Baroque Paintings from New York Private Collections* (exhib. cat.), The Art Museum, Princeton University, New Jersey, 1980, p. 118, no. 47.



SEBASTIANO RICCI
Italian (Venice), 1659–1734

The Holy Family

Oil on canvas
50 × 45½ in. (127 × 115.6 cm.)
Gift of Mr. and Mrs. Piero Corsini, 1986
1986.347

Sebastiano Ricci's international celebrity was based on his extensive decorative cycles for the walls and ceilings of churches and princely dwellings throughout Europe. However, he was also a master of smaller paintings with mythological or religious subjects. The present picture is a recent addition to Ricci's oeuvre, and it testifies to two aspects not usually associated with him: a gift for homely detail, as exemplified by the aged, bespectacled figure of Saint Joseph absorbed in reading a book, and a feeling for intimacy, evident in the rapt face of the youthful angel adoring the sleeping Christ Child. To some degree these traits reflect Ricci's interest in the work of Ludovico (1555–1619) and Annibale Carracci (1560–1609), which he certainly studied when employed in Bologna and Parma from 1678 until 1690/91. The picture has been dated to 1705–15, but in light of these qualities, a date of about 1695–1700 is also possible.

The picture joins an oil sketch by Ricci for his decorations for the earl of Portland at Bulstrode House, Buckinghamshire, that was purchased in 1981. It is a most welcome addition to the Museum's remarkable collection of eighteenth-century Venetian paintings.

KC



SIR JOSHUA REYNOLDS
British, 1723–1792

The Honorable Mrs. Lewis Thomas Watson
(Mary Elizabeth Milles, 1767–1818)

Oil on canvas
50 × 40 in. (127 × 101.6 cm.)
Bequest of Mrs. Harry Payne Bingham, 1986
1987.47.2

The sitter was the only daughter and heiress of Richard Milles of North Elmham, Norfolk. In 1785 she married the Honorable Mr. Watson, who succeeded as second baron Sondes in 1795. He died in 1806, and in 1809 she was remarried, to Brigadier-General Sir Henry T. Montresor. Reynolds's ledgers record that he received two installments of £52.10 each, in March and July of 1789, for a portrait of Mrs. Watson, and that her father paid for a copy at the same price in May and July. The first version, exhibited at the Royal Academy in 1789, is said to remain in the collection of the sitter's descendants at Rockingham Castle, Northamptonshire. The Museum's portrait is the replica painted for her father. Mrs. Watson was also portrayed by Gainsborough, in 1786 (collection of Sir Alfred Beit, Cape Town).

Dressed in the height of 1780s fashion in a white muslin day dress with frilled collar, white fichu, and blue sash, and wearing an elaborate black hat atop her powdered hair, Mrs. Watson clasps her hands in her lap, having pulled off her buff gloves and thrown her black silk wrap over the arm of the garden bench. In the background is a stormy landscape with a view into an *allée* of trees. The presentation reflects the trend toward greater infor-

mality at the end of the eighteenth century, as well as the influence of Reynolds's chief rival, Gainsborough, who had died the preceding year. The perceptive characterization of the sitter, who gazes out at us with a rather penetrating expression, is, however, Reynolds's own.

LO

Bibliography: Algernon Graves and William Vine Cronin, *History of the Works of Sir Joshua Reynolds, P.R.A.*, London, 1899, p. 1038; Ellis K. Waterhouse, *Reynolds*, London, 1941, p. 81; Malcolm Cormack, "The Ledgers of Sir Joshua Reynolds," *Walpole Society* 42 (1968–70), pp. 166–67.

JOSEPH WRIGHT OF DERBY

British, 1734–1797

Portrait of a Lady

Oil on canvas

49⁷/₈ × 40 in. (126.7 × 101.6 cm.)

Gift of Heathcote Art Foundation, 1986

1986.264.6

Wright of Derby was the first major British painter to work almost entirely outside London. After studying with Thomas Hudson in London during the 1750s, he settled in his native town of Derby. He remained there for the rest of his life, except for a two-year trip to Italy in the early 1770s, followed by an unsuccessful attempt to establish a portrait practice in the fashionable resort town of Bath. The majority of his patrons

were merchants or industrialists from the Midlands or members of the local gentry. Portraits were his mainstay, but today he is best known for landscapes exploring unusual effects of light, candlelight depictions of scientific demonstrations and industrial scenes, and subjects from romantic literature.

This portrait of an unknown lady probably dates from about 1770, the high point in Wright's early career as a portraitist. To record the likenesses of his provincial, largely middle-class clients, Wright developed a direct approach based on Dutch precedents, far removed from the stylish images, derived from Flemish, French, and Italian traditions, then popular in London and Bath. The lady is shown in a relaxed pose, as if she had just laid down her fillet lacework to address the viewer. We might infer, from the congeniality of her expression, that Wright found her a sympathetic subject.

Wright's fascination with light is evident here in the way he describes its effect on different surfaces: the gleaming wood tabletop, with its still life of shimmering satin workbag and glinting metal tools; the sparkling lacework-in-progress, so intricately described that we can almost count the stitches; the glistening gathers of satin in the dress and curtain; the translucent scarf; and the lustrous pearls, "opportunities for those globules of light collecting on their surfaces," in the words of Benedict Nicolson. Wright must have thought the combination of low-cut dress with bell-shaped sleeves, scarf, and pearls appealing, for it appears frequently in his portraits.

This beautiful example of Wright's mature portrait style has never been published. It is the first painting by the artist to enter the Museum's collection.

LO

Unpublished.





ALFRED STEVENS

Belgian, 1823–1906

In the Studio

1888

Oil on canvas

42 × 53½ in. (106.7 × 135.9 cm.)

Signed and dated (lower left): AStevens [initials in monogram] .88.

Gift of Mrs. Charles Wrightsman, 1986

1986.339.2

Alfred Stevens was an avid collector of exotic and luxurious objects. Like his friends Manet, Degas, Whistler, and Bracquemond, he acquired Japanese and other Far Eastern art, and he shared the Goncourt brothers' taste for eighteenth-century French paintings and decorative objects. In his celebrated house in the rue des Martyrs in Paris, with its English garden, grand mirrored salon, and Chinese boudoir, he entertained friends from the worlds of art, music, drama, and letters. The suave sense of style with which he arranged his collections was greatly admired and much imitated by his wealthy patrons, among them the French aesthetes Robert de Montesquiou, Charles Ephrussi, and the comtesse de Greffulhe, whose milieu is so evocatively described in Marcel Proust's *À la recherche du temps perdu*.

Almost all of Stevens's figure paintings feature fashionably dressed, beautiful young women—either alone or in small groups—displayed in richly decorated interiors and engaged in quiet domestic pursuits such as reading books or letters, arranging flowers or objets d'art, contemplating their mirrored reflections, conversing with friends, or lost in reverie. Stevens shared Whistler's interest in achieving an aesthetic mood through harmonies of form and color, but, unlike Whistler's, Stevens's figure paintings almost always retain a vestige of anecdote, and are usually executed in a meticulously detailed style.

With the demolition in 1880 of his house in the rue des Martyrs to make way for a new street, Stevens was forced to dismantle his collections and move to less opulent quarters. His resulting mental depression, combined with physical ailments, led to a decline in the quality of his art. A notable exception to this trend, *In the Studio*, dated 1888, is a complex and successful work.

An artist and her model have interrupted their painting session to receive a visitor, presumably a friend or client. The work in progress on the easel corresponds closely to Stevens's finished picture *Salomé* (Musées Royaux des Beaux-Arts, Brussels), which was completed the same year as *In the Studio*. The model posing as Salomé, attired *en déshabillé* in a splendid costume shot with gold, adorned with a snake bracelet, hair loose and flowing, and with a golden salver and dagger in her lap and an animal-skin rug at her feet, strongly resembles the figure in Henri Regnault's renowned *Salomé* in the Metropolitan Museum (16.95), which Stevens must have seen at the Salon of 1870 and which was exhibited again in Paris in 1884. However, Stevens has transformed Regnault's robust, dark-haired temptress into a wan, auburn-haired, fin-de-siècle beauty. His portrayal of the artist as a woman reflects the traditional association of the arts with feminine sensibility; the choice may also have been meant as a tribute to his many female students.

Stevens wittily contrasts the three women's modes of dress: the model wears an exotic, orientalizing costume (her street dress, hat, and underclothes are discarded on the daybed); the artist, a loosely belted pale shift, with overtones of the Aesthetic movement; and the visitor, a contemporary corseted black street dress and a smart hat. The variety of the women's dress is echoed in the diversity of pictures and objects placed in the room: fans and a parasol, scrolls and a folding screen—which all appear to be Japanese—old master and modern pictures, contemporary French furniture, and an English Regency mirror in which a mundane coal stove is reflected. The daybed and dadoed wall, as well as some of the other objects, appear in photographs of Stevens's studio. This decorative ensemble serves not only to ornament the studio but also to invoke the artist's sources. The three figures—model, artist, and viewer—represent vital roles in the production and enjoyment of the work of art. The picture on the easel, the open portfolio of drawings, indeed *In the Studio* itself, all document the creative process of the painter. Beneath its surface anecdote, *In the Studio* presents an elaborate play on the paradoxical relationship between art and reality, in which the studio, with its contents and inhabitants, embodies not just the artist's workroom but both source and product of his inspiration.

LO

Unpublished.

EDGAR DEGAS
French, 1834–1917

The Dance Class

1873–74

Oil on canvas

32½ × 30 in. (82.6 × 76.2 cm.)

Signed (lower left): Degas

Bequest of Mrs. Harry Payne Bingham, 1986

1987.47.1



The bequest of this picture to the Museum brings to the collection one of Degas's greatest ballet paintings. When this work and its variant in the Musée d'Orsay, Paris, were painted in the mid-1870s, they constituted his most ambitious figural compositions outside of his history paintings. Some twenty-four women, dancers and their mothers, wait while a single dancer executes an *attitude* for her examination. Jules Perrot, who from the 1830s to the 1860s was one of the best-known romantic dancers and ballet masters in Europe, conducts the imaginary class. Presumably it occurs in a rehearsal room in the old Paris Opéra in the rue Le Peletier—an announcement for Rossini's *Guillaume Tell* is affixed to the wall beside the mirror—even though the building had just burned to the ground. Although the rushing perspective, nearly square format, and crowded composition derive from the artist's slightly earlier *Portraits in an Office* (New Orleans), Musée Municipal de Pau, France, Degas here exaggerated these artistic devices, bringing to the picture a new level of visual excitement as vertiginous as the dancer *en pointe*.

The artist's powers of observation were never more acute than at this period, a fact witnessed in every detail of this painting, from the brilliant cityscape reflected in the mirror, to the hand-



1987.47.1, detail

kerchief on the floor, to the miniature heads of dancers just visible along the right edge. Scenes of dance rehearsals and classroom situations, which Degas first painted only in 1872, became the focus for his investigations of ballet and its postures for at least the next twenty-five years, but he never surpassed this work in the complexity of the figural arrangements or in the variety of poses. In fact, the drawings for this painting and its variant in Paris served as a repertory of poses for his ballet pictures over the next decade.

The painting was commissioned in 1872 as part of a complicated arrangement between Degas and the noted singer and collector of modern art Jean-Baptiste Faure. It was one of only a handful of commissions that the artist ever accepted and was delivered in November 1874 after almost two years of intensive, but intermittent, work. Radiographs of the painting reveal Degas's indecision and revisions: he changed the size of the mirror on the wall; he shifted the performing dancer out to the right; he changed both the turn of the head and the position of the feet of the dancer who fluffs her skirt at front left; and he added at the last minute the second dancer from the left, whose head, facing right, is seen in profile. Each of these changes constitutes only a minor adjustment, but together they reflect the relentless perfectionism that plagued the artist for most of his life.

Faure lent the painting to the second Impressionist exhibition in 1876, where it was eclipsed in the eyes of most critics by the more anecdotal *Portraits in an Office*. It remained out of view until 1898, when Faure sold it for an extraordinary sum to Degas's principal dealer, Galerie Durand-Ruel. They immediately offered it to Mr. and Mrs. H. O. Havemeyer, who had wanted for many years to acquire the work. The Havemeyers, however, declined the offer so that their friend and neighbor, Colonel Oliver H. Payne, might purchase it instead. Although they coveted it themselves, they felt that the acquisition of such a masterpiece would encourage Colonel Payne to build a great collection of modern French painting.

GT

Provenance: Delivered by the artist for 5,000 francs to Jean-Baptiste Faure, Paris, November 1874; sold by Faure for 100,000 francs to Galerie Durand-Ruel, Paris (stock no. 4562), February 19, 1898; sent to Durand-Ruel, New York (stock no. 1977), March 4, 1898; received in New York March 16, 1898, and sold two days later to Colonel Payne; Colonel Oliver H. Payne, New York (1898–1917); Harry Payne Bingham, New York (1917–55); Mrs. Harry Payne Bingham, New York (1955–86).

Bibliography: The painting has been extensively reproduced and discussed in the literature on Degas. It appears as no. 397 in Paul-André Lemoisne, *Degas et son oeuvre*, Paris, n.d.



PAUL GAUGUIN
French, 1848–1903

*Still Life with Sunflowers and the Painting Hope by
Puvis de Chavannes*

1901
Oil on canvas
30¼ × 25⅝ in. (76.8 × 65.1 cm.)
Signed and dated (lower right): Paul Gauguin / 1901
Jointly owned by The Metropolitan Museum of Art and
Joanne Toor Cummings
1984.432

This handsome still life, one of the finest of Gauguin's last years, is redolent with associations. Ostensibly no more than a studio still life, the painting, with its references to the work of three other artists, is, in fact, a rich metaphor of Gauguin's ties to his native country and an homage to painters important to him during his formative years in France: Puvis de Chavannes, Edgar Degas, and Vincent van Gogh.

In the upper-left corner of the picture, Gauguin depicted Puvis de Chavannes's painting *Hope*. Puvis, in the aftermath of the Franco-Prussian War, painted two versions of *Hope*. One, with a clothed figure, was exhibited in the Salon of 1872. The second, a smaller variant with a nude figure, was

not exhibited until 1887, at the Galerie Durand-Ruel, Paris, where Gauguin almost certainly saw it. Puvis's use of allegory, his modern brand of classicism based on archaic sources, his muted, fresco-like palette, and his architectonic method of composition appealed enormously to Gauguin from the late 1880s onward. *Hope*, in particular, fascinated Gauguin. He adapted the pose of the young woman for a painting of 1892, *Tē Aa no Areois*. He obtained a photograph of the nude version and, in 1894, copied it for an illustration accompanying a poem by Charles Morice, "À Puvis de Chavannes," published in the Symbolist review *Mercure de France*. He took the photograph with him to Tahiti in 1895, and kept it with him through his final move, to Atuana, in 1901 (there is a photograph of Gauguin's hut taken in 1901 that shows the reproduction of Puvis's painting tacked to the wall). And finally, in 1901, at about the time he painted this still life, he wrote an extensive letter to Charles Morice about *Hope*, contrasting his own poetic and elliptical method with what he perceived to be Puvis's more literal approach to allegory. In this letter he ignored the essential message of the Puvis—that France, embodied in the bombed ruins and desolate landscape behind the figure of Hope, will be rebuilt following its defeat in the Franco-Prussian War. Since Gauguin served in the French navy during the war, the true meaning could not have escaped him. Indeed, the message must have been part of his fascination with the picture.

Gauguin's reference to Degas in this painting is much less obvious. Until recently the small black-and-white image beneath the Puvis was considered an unidentifiable work by Degas, but now there can be no doubt that it is the etching *The Little Dressing Room*, which Degas made in multiple states about 1879–80. Degas had met Gauguin by the late 1870s, when, with Pissarro, he invited Gauguin to participate in the 1879 Impressionist exhibition. Degas continued to champion the younger painter, and each artist collected the other's work. It is certain that Gauguin owned etchings by Degas, since he wrote from Arles in 1888 to his friend Schuffenecker, a painter, asking him to send them; he must have taken *The Little Dressing Room* to Atuana as well. Gauguin was particularly interested in Degas's studies of women seen "through the keyhole"—hence the attraction of this nude woman at her toilette—and he adopted some of Degas's motifs and strategies in his own work. But more important, it was Degas's draughtsmanship that he admired. In "electric" discussions with van Gogh, Gauguin defended Degas, along with Raphael and Ingres, in his pantheon of great masters.

The primary motif of this painting, a bowl of sunflowers, is an unmistakable reference to his late colleague Vincent van Gogh. (The Marquesan-style wooden bowl, which Gauguin may have carved himself, still exists in a private collection.) In 1901, the tenth anniversary of Vincent's death, Gauguin painted a series of seven still lifes, an unusual genre for him, four of which feature sunflowers. Gauguin seems to have had a special affinity for van Gogh's sunflower paintings. In 1887 he exchanged a landscape for two small paintings of sunflowers by van Gogh, one of them probably the *Sunflowers* in the Museum's collection (49.41). In view of Gauguin's preference, van Gogh painted at Arles in August 1888 four sunflower still lifes that he used to decorate the room Gauguin would occupy. When Gauguin, at Arles, painted a portrait of

van Gogh at his easel, it was a sunflower still life that Gauguin placed under Vincent's brush, even though van Gogh painted no such pictures during their two months together. Yet curiously, when three of van Gogh's sunflower pictures were exhibited in Paris in 1901 and word of their acclaim reached Gauguin, he asserted that he was responsible for van Gogh's discovery of the motif. This false and characteristically defensive claim notwithstanding, the flowers were inextricably linked in his mind with Vincent and his life in France. In Atuana, during what he knew to be his final years, he cultivated sunflowers in his garden with seeds he had sent from Paris. What better reminder of his distant past than the still life he composed of these flowers juxtaposed with works by French painters he so greatly admired.

GT

Selected bibliography: Arsène Alexandre, *Paul Gauguin, sa vie et le sens de son oeuvre*, Paris, 1930, p. 47; Maurice Malingue, *Gauguin*, Paris, 1948, p. 225; Douglas Cooper, *Paul Gauguin: Paintings, Sculptures, and Engravings* (exhib. cat.), Edinburgh, Royal Scottish Academy, and London, The Tate Gallery, 1955, no. 62; Robert Goldwater, *Paul Gauguin*, New York, 1957, p. 39; Théodore Rousseau, Jr., intro., *Gauguin* (exhib. cat.), Chicago, The Art Institute of Chicago, and New York, The Metropolitan Museum of Art, 1959, pp. 9, 11, 56, 58, no. 67; Christopher Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 314–15, no. A-17; Georges Wildenstein, *Gauguin*, Paris, 1964, pp. 256–57, no. 604; Richard J. Wattenmaker, *Puvis de Chavannes and the Modern Tradition* (exhib. cat.), Art Gallery of Ontario, 1975, pp. 119, 122, 127–28, no. 55; Richard S. Field, *Paul Gauguin: The Paintings of the First Voyage to Tahiti*, New York and London, 1977, pp. 258–59, n. 50, pl. 37; Wojtech Jirat-Wasiutynski, *Paul Gauguin in the Context of Symbolism*, New York and London, 1978, pp. 273–75.

DRAWINGS

JEAN-JACQUES LAGRENÉE
French, 1739–1821

Landscape with a Scene from Télémaque

Brush and brown wash, white gouache, on blue-washed paper

17 $\frac{1}{16}$ × 24 $\frac{3}{16}$ in. (43.4 × 63.2 cm.)

Purchase, The Schiff Foundation Gift, 1986

1986.233

This romantic landscape, signed and dated 1780, evokes the mythical island of Calypso. The incident represented—the confrontation of the young Télémaque, the goddess Calypso, and the nymph Eucharis, at the discovery of Mentor's boat—is a crucial scene in a moralizing epic written by Fénelon for the education of the duc de Bourgogne, grandson of Louis XIV. *Télémaque* was first published in 1699; it enjoyed an enormous vogue throughout the eighteenth century, and it was a favorite subject for French artists. Lagrenée's lyrical scene—not a preparatory study but a work of art in its own right—was very probably exhibited in the Paris Salon of 1781.

JB





JEAN-JACQUES DE BOISSIEU

French, 1736–1810

Self-Portrait

Red chalk, over graphite, heightened with white

9⁷/₈ × 7³/₈ in. (25 × 18.8 cm.)

Van Day Truex Fund, 1986

1986.301

Apart from a trip to Italy in 1765, Jean-Jacques de Boissieu's career was spent in his native Lyon. He has been called an amateur artist because he held public office; nonetheless, his production as a draughtsman and printmaker was considerable and of high quality. He was much influenced by Dutch painters of the seventeenth century, and he owned drawings by these masters. His two specialties were landscape (often views of Lyon and its surroundings) and portraiture. This incisive self-portrait reflects a Northern tradition of realistic representation. Boissieu probably intended to etch this drawing but seems not to have done so.

JB

ÉDOUARD BERTIN

French, 1797–1871

Rocks and Foliage

Oil paint on paper, mounted on board

16¹/₈ × 11⁵/₈ in. (40.9 × 29.5 cm.)

Purchase, Karen B. Cohen Gift, 1986

1986.296

Édouard Bertin was a close friend and contemporary of Corot and Caruelle d'Aligny. They shared a dislike for the historical landscape style imposed by official instruction at the École des Beaux-Arts in Paris. Instead, they turned directly to nature, studying and recording landscape in the course of trips to Italy and through the French countryside. This succulent sketch of a mossy, shaded grotto is a fine testimony to the return to nature they professed. Many chalk landscape drawings by Bertin have survived. However, his oil paintings are rare, and as far as we know, this signed oil sketch on paper is unique.

JB



PRINTS AND PHOTOGRAPHS

PRINTS

ANDREA MANTEGNA
Italian, about 1431–1506

Bacchanal with a Wine Vat

Engraving, about 1490
11¾ × 17¼ in. (29.8 × 43.8 cm.)
Rogers Fund and The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1986
1986.1159

In 1460 Andrea Mantegna finally fulfilled his promise of several years earlier to the marquis Lodovico Gonzaga and made the journey from Padua, near the Adriatic seacoast, about seventy-five miles up the Po River to settle in Mantua, to become the court artist in the city-state the Gonzaga family had ruled for more than a century. Mantegna was not yet thirty years old; over the forty-six years until his death he provided both panel and fresco paintings for Lodovico, his son Federico, his grandson Francesco, and Francesco's wife, Isabella d'Este, that left the city of Mantua a permanent place in the constellation of art long after the Gonzaga rulers had died out.

The art of engraving on metal plates was born about the same time as Mantegna, appearing first in the German-speaking region around Lake Constance and very soon afterward in the great art center of Florence. Mantegna traveled south to Florence in 1466, and he may have learned engraving there, although Vasari, writing in the mid-sixteenth century, says that Mantegna began engraving only after his stay in Rome, which was from 1488 to 1490. In Mantua he seems to have set up a printing shop,

where he made seven engravings himself, and his followers made some thirty after his designs.

Bacchanal with a Wine Vat is generally considered the finest of the seven Mantegna engraved with his own hand. It is a pendant to another engraving similar in subject, size, and scale, *Bacchanal with Silenus*. Both prints show figures from a classical repertory of perfectly formed gods and mutant—but still beautiful—satyrs and fauns spread across a shallow space as though on a frieze or sarcophagus. Mantegna, who all his life was enthralled by antique sculpture, may have been particularly inspired by a Bacchic sarcophagus seen in Mantua or Rome, but his influences are never obvious, and, as always, he created an image that was completely his own.

The original function of the two Bacchic compositions is unknown. They may have originated as—or been related to—designs for frescoes in a (now destroyed) Gonzaga palace, or they may have been made expressly for engraving. The two compositions are not continuous, but a pool of water is seen at the right side of *Bacchanal with a Wine Vat* and at the left of *Bacchanal with Silenus*. If the images were created for a room, a body of water could have been the central element—the compositions might, for example, have framed a window overlooking water—or the water could equally well have been meant as the surrounding element, with the figures on higher ground in the middle.

Like his compositions, Mantegna's subjects are also entirely his own. Many of his works embody, in allegories he himself devised, the humanist ideal of reverence for intellect and rationality over sensuality and the baser emotions, envy in particular. Generally speaking, the two *Bacchanals* are a satire on intemperance, showing the result of the triumph of Bacchus over the senses.

Engravings are traditionally done on plates made of copper, a relatively soft metal that flattens slightly with each run through the press. Thus, in early impressions of any print the deep lines are full and thick, and even the finest lines catch and print

Entries by Colta F. Ives, *Curator in Charge*; Janet S. Byrne, *Curator*; Mary L. Myers, *Curator*; Suzanne Boorsch, *Associate Curator*; Maria Morris Hambourg, *Associate Curator*; David W. Kiehl, *Associate Curator*.



ink. Conversely, in late impressions the fine lines are so flattened they no longer print at all, and even the deepest lines catch less ink.

The metal of Mantegna's plates was apparently extremely soft, for of all the known impressions of *Bacchanal with a Wine Vat*, only three survive that convey fully the richness of Mantegna's design. Of these three, the present example is the finest. The Metropolitan owns two other impressions of this image, one pulled when the plate was moderately worn and the other when only the bare outlines remained, showing the solid structure of Mantegna's design but nothing of its subtlety. The newly acquired impression presents a startling contrast. Here the soft brown ink—much less harsh than the black used in later printings—creates deep, velvety shadows and then gradates up to bright areas that model the muscular figures as though a strong light were striking the scene from the upper left.

In addition, the print has been spared the handling, exposure to light, washing, and flattening that have hastened the deterioration of so many prints of its era. Kept for two—perhaps three—centuries in the collection of the dukes of Devonshire, one of the greatest art collections ever put together, the print has, amazingly, survived in a nearly perfect state of preservation. It joins in our collection a handful of other prints of its class.

S B

Bibliography: A. M. Hind, *Early Italian Engraving*, London, 1948, part 2, vol. 5, p. 13, no. 4; Jay A. Levenson, Konrad Oberhuber, and Jacquelyn L. Sheehan, *Early Italian Engravings from the National Gallery of Art*, Washington, D.C., 1973; Wendy Stedman Sheard, *Antiquity in the Renaissance* (exhib. cat.), Smith College, Northampton, Mass., 1978, no. 5; *Old Master Prints from Chatsworth . . . Thursday, 5 December 1985* (sale cat.), London, Christie, Manson and Woods Ltd., 1985, no. 48; Ronald Lightbown, *Mantegna*, Berkeley, 1986, pp. 239–41, 490.

MARTIN SCHONGAUER

German, about 1453–1491

The Elephant

Engraving, after 1484 but before 1490

Paper, $4\frac{1}{8} \times 5\frac{1}{2}$ in. (10.5 × 13.9 cm.)

Watermark: three mountains and a cross with a star
(indicating a second of three or four issues)

Gift from the daughters of Roland L. Redmond, in his memory, 1986
1986.1241.2

Son of a goldsmith, Martin Schongauer was born in Colmar, perhaps in 1453, a date about which there is a good deal of disagreement. There is no question about when he died, for he had gone to Breisach in 1491 to paint a fresco of the Last Judgment in the cathedral and evidently died of the plague that broke out there during that year. Although primarily a painter, Schongauer is known for the 116 monogrammed engravings he made between commissions; the prints survived, whereas much of his painted oeuvre was destroyed.

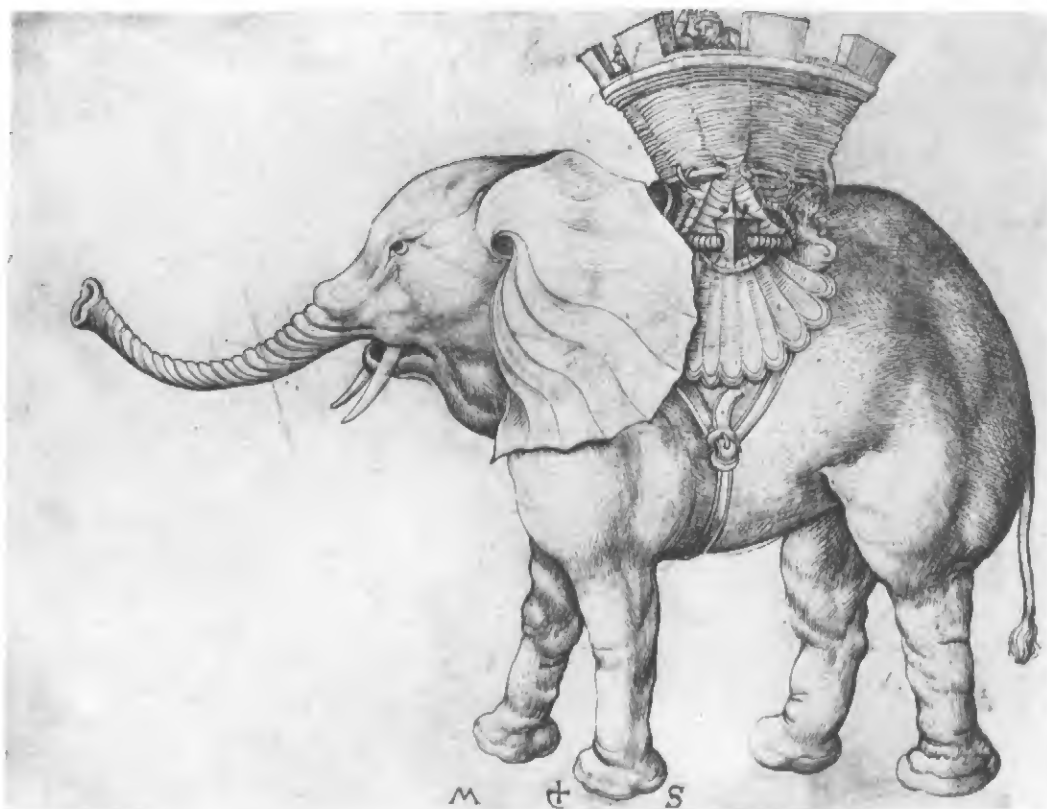
The Elephant was engraved sometime within the last ten years of Schongauer's life, but, like all his prints, it is not dated. The puzzle of finding the body and feet of the elephant realistic, yet

the head—especially the bat-wing ear and the impossibly scalloped trunk—stylized and unrealistic, has led to conjecture about the source of the image. Did Schongauer see the live elephant that was in southern Germany in 1483, and if so, why did he do that ear and trunk? Was he familiar with some Persian miniature or chessman? Unlike his brother Ludwig, who also engraved an elephant, adapting a woodcut in *Der Spiegel Menschlicher Behaltis* (*Speculum Humanae Salvationis*), published in Augsburg in 1473, Martin Schongauer knew better than to put cloven hooves on an elephant.

Although some twenty-five or more impressions of *The Elephant* are recorded, this charmer seldom appears in public. Therefore the Museum considers itself extremely fortunate that he has come to the Print Room as the gift of Sylvie R. Griffiths, Cynthia R. Mead, Sheila R. Perkins, and Joan R. Read in memory of the Museum's late president, Roland Redmond.

JSB

Bibliography: Max Lehrs, *Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im XV. Jahrhundert*, Vienna, 1925, vol. 5, 339.94**; Alan Shestack, *The Complete Etchings of Martin Schongauer*, New York, 1969.





FRANCISCO GOYA
Spanish, 1746–1828

Tampoco
([No one knows why]; Not this time either),
from the *Disasters of War* series

Etching, aquatint, and drypoint made between 1810 and 1814;
working proof printed on wove paper about 1823

Plate, 6½ × 8 in. (15.6 × 20.3 cm.);

paper, 7¾ × 9¾ in. (19.4 × 25.1 cm.)

Purchase, Derald H. and Janet Ruttenberg, Dr. and Mrs. Goodwin
M. Breinin, Arthur Ross Foundation, Peter H. B. Frelinghuysen
Gifts and The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1987
1987.1014

The images Goya made that speak most directly to us now are the ones he called “fatal consequences,” and that look as though they might have appeared in yesterday’s newspaper. The eighty etchings in the *Disasters of War* series, executed between 1810 and 1823, must have appeared painfully “real” in their own time, reminding Spanish citizens all too well of the miseries they had endured; long after the Peninsular War was over, Goya’s vivid reports of murder, depravity, and famine remained unpublished.

Not until 1863, in fact, were the scenes in the *Disasters of War* first editioned, almost fifty years after the Spanish war for independence had ended, and thirty-five years after Goya’s death. (They then were repeatedly re-printed, right through 1937.) In the course of etching his small copperplates, Goya periodically inked and proofed them to check his progress, and it is one of the rare working proofs that the Museum has recently obtained, one of seven or eight such early prints of this plate known to survive.

What sets Goya’s own proofs apart from the impressions printed much later by Madrid’s Royal Academy of San Fernando is their surprising delicacy. The uncompromising stringency of the lines and the atmospheric light are particularly moving because we simply do not expect to find such subtlety in the face of brutality. Unfortunately, in the posthumous editions Goya’s plates were mistakenly saturated with a heavy brown ink that suppressed the eloquence of their drawing. Goya himself would never have approved this murky inking, for it was in no way his intention to veil atrocity but rather to take aim at it with a high-powered beam.

CFI

Bibliography: Tomás Harris, *Goya: Engravings and Lithographs*, Oxford, 1964, cat. no. 156, state 1, working proof 3; Eleanor A. Sayre et al., *The Changing Image: Prints by Francisco Goya*, Boston, 1974, cat. no. 140.

AMÉDÉE DE CARANZA
French, active 2nd half of the 19th century

Design for a Covered Jar (for the service au filet)

Pen, brown and black ink, with watercolor over traces of pencil,
heightened with gold

Inscribed in pencil (lower right): *service au filet*

26½ × 19¾ in. (67.3 × 50.5 cm.)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1986
1986.1181.2



Design for a Vessel (for the service au filet)

Pen, brown and black ink, with watercolor over traces of pencil,
heightened with gold

20 × 26¾ in. (50.8 × 68 cm.)

John J. McKendry Fund, 1986
1986.1167

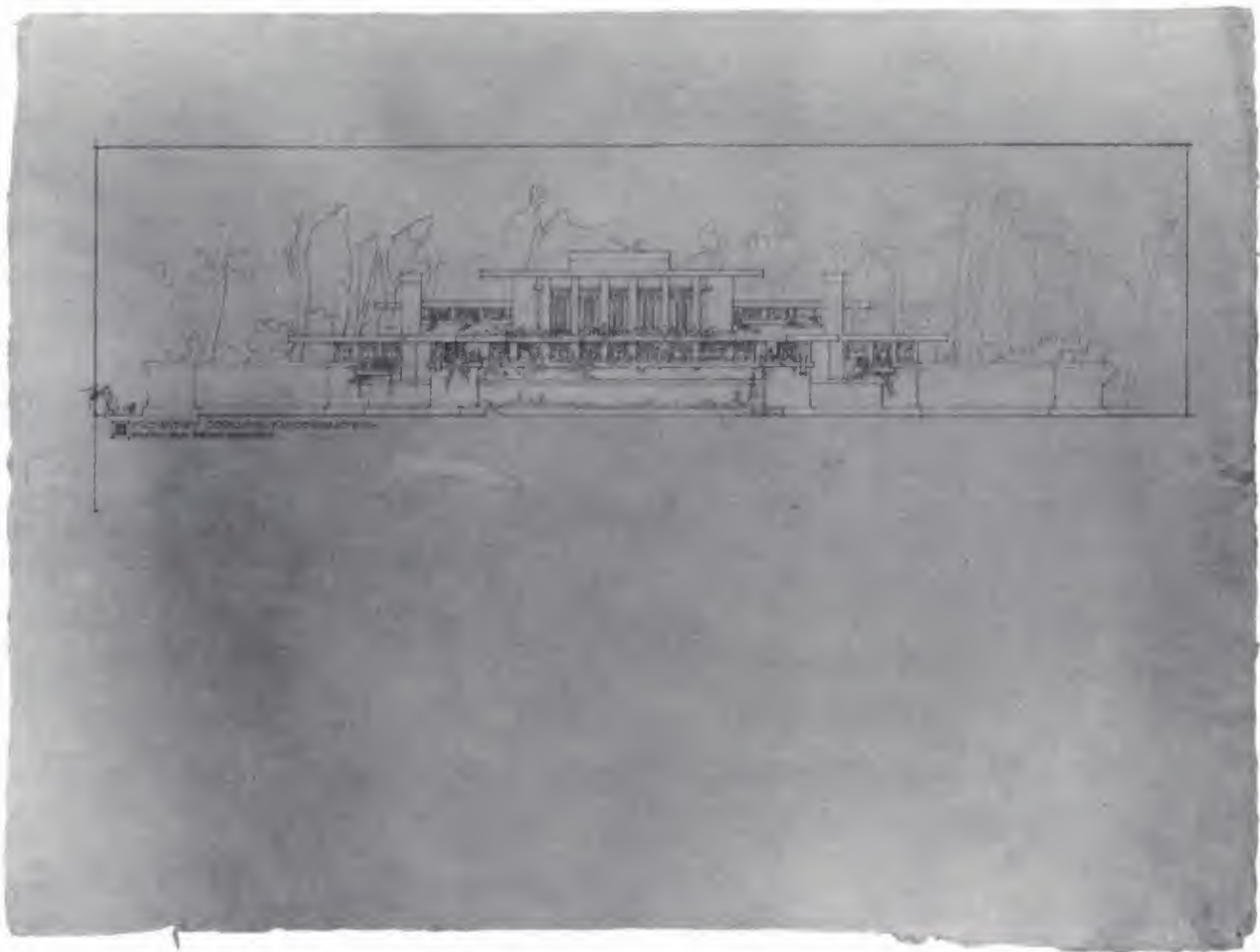


The enormous enthusiasm for Japanese art that swept Europe after Commodore Perry's entry in 1853 was particularly potent in France and influenced all the arts there. One of the first to translate the style into porcelain was the artist and friend of the Goncourt brothers Félix Bracquemond, who in 1866 designed a table service for the comte de Rousseau executed by the firm of Leboeuf and Millet at Creil. The Exposition Universelle the following year, as well as that in 1878, along with the quantities of Japanese prints that became available to the public, fanned what has been called a veritable passion for *japonisme*. Along with the adoption of Japanese visual motifs came the attempt to imitate the techniques of Japanese ceramics. In 1874 Théodore Deck perfected a process known as *émaux en relief*, an enameled glaze with intensely deep colors. The technique spread to several porcelain factories, among which was that owned by the brothers Albert and Charles Vieillard in Bordeaux, which at this period employed nearly three times the number of workers of its rival Haviland and produced a greater variety of wares—hard- and soft-paste porcelain, iron-stone china, stoneware, and earthenware—all of which were able to be fired together in the same kiln according to a process devised by Jules Vieillard, their father.

From 1875 to 1885 Amédée de Caranza was the chief designer at the Vieillard firm. She has been described as held in a crazed thrall of *japonisme*. For her ceramics she used the technique of *émaux en relief* with her own special process to obtain the effect of a cloisonné and crackled glaze. These drawn studies for household decorative objects—a covered jar to stand on a table, and a large basin, perhaps a jardinière to hold a large plant or small tree—are life-size, as are their decorative motifs, the fish, which are seen, through gilded fishnets, swimming in lily-padded waters.

MLM

Reference: L. d'Albis, *Japonisme à la Manufacture Vieillard 1875–1890, projets de céramiques* (exhib. cat.), Galerie Fischer-Kiener, Paris, 1986, nos. 16, 17, ill.



FRANK LLOYD WRIGHT
American, 1867–1959

Elevation of the Garden Front, Avery Coonley Playhouse

Graphite, brown and red pencil heightened with white pencil
on wove paper, 1911

Sheet, 19⁷/₁₆ × 26 in. (49.4 × 66 cm.)

Gift of Erving and Joyce Wolf, 1986
1986.1203

In 1911 Mr. and Mrs. Avery Coonley commissioned Frank Lloyd Wright to design a new structure on their estate in the Chicago suburb of Riverside. This was not Wright's first commission from these wealthy clients: he had built the main house on the property in 1907. The new building, known initially as the Kindergarten, was designed to house an experimental nursery school for neighborhood children. It was built in 1912 and is remembered today as the Coonley Playhouse; its great triptych windows were, at the time of the destruction of the building, the first work by this important American architect to enter the collections of The Metropolitan Museum of Art.

When he received this commission, Frank Lloyd Wright had

just returned from Europe, where his work had been lauded by architects and critics and his drawings and buildings had been published in two elaborate publications by the German firm of Wasmuth. The Playhouse marks a shift in Wright's work from the low horizontal massing of his Prairie style toward more abstract compositions of highly articulated masses of horizontal planes and vertical piers; the verticality of the central classroom was more emphatic in the completed building.

This elevation of the garden front is one of a set of five presentation drawings, including a perspective of the garden front and three floor plans, acquired by the Museum through gift and purchase. They are an important acquisition since Wright, with his strong sense of history, kept most of his drawings for his own archives at Taliesin. This drawing, with its use of negative space, linear borders, and delicate foliage, displays Wright's interest in and knowledge of Japanese prints. The building is drawn in pencil, its walls heightened with white pencil, the outlined trees and the border in brown pencil, and the flowers of the planters in red pencil. The architect's distinctive chop, a red square surrounded by an outlined square, is in the lower-left corner, and his penciled approval of the drawing is to the left of the trees. The style of the drawing is closely related to that of the drawings for completed and projected buildings reproduced in the Wasmuth portfolio of 1910.

DWK



DAVID SMITH
American, 1906–1965

A Letter

Lithograph on wove paper, 1952
Image, 17 × 23 1/4 in. (43.2 × 59.1 cm.);
sheet, 20 × 26 in. (50.7 × 66 cm.)

The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1987
1987.1021

The block prints, etchings, and lithographs by David Smith, probably the most important American sculptor of the twentieth century, are the least familiar products of his impressive artistic legacy. In all, Smith made about thirty-eight different print images, many of which are known in one impression or, as in the case of the etchings, in just the plate itself. His prints fall into three groupings characterized by subject and technique: the linoleum-block prints of landscapes and urban scenes from his early career, made while he was a student at New York's Art Students League in the late 1920s; the etchings associated with his early sculpture in the late 1930s and early 1940s—especially the series *Medals of Dishonor*—and encouraged by his contacts with the British etcher Stanley William Hayter, whom he met in Paris in 1935; and the abstract lithographs from the early 1950s, most of which were printed at Margaret Lowengrund's workshop in Woodstock, New York.

In *A Letter* Smith drew a series of hieroglyphs in linear rows arranged horizontally on the stone. The lithograph is a compendium of potential sculptural images presented as a visual conversation with an unknown correspondent. This letter is autobiographical, as the glyphs range from images associated with *Medals of Dishonor* to those that suggest the more geometric approach to abstraction realized in Smith's monumental

work of the next decade. It is a series of ideas, here on stone, that shares the same symbiotic relationship with his sculpture as do his drawings. Smith noted that he was content “to leave hundreds of sculptures in drawings which time, costs, and conceptual change have passed by.” He commented further on the relationship between his drawings and his sculpture:

... these drawings are studies for sculpture. Sometimes what sculpture is, sometimes what sculpture can never be. Sometimes they are atmospheres from which sculptured form is unconsciously selected during the labor process of producing form. Then again they may be amorphous floating direct statements of my identity and come from the constant work stream. I never intend a day to pass without asserting my identity, my work records my existence. My sculpture and especially my drawings relate to my past works, the three or four works in progress and to the visionary projection of what the next sculptures are to be.

This year, the Museum also received from Miss Dorothy Dehner, the artist's first wife and a sculptor herself, a woodblock by Smith that was never editioned. Cut on a kitchen cutting board that had served as Miss Dehner's drawing board, this block (23 × 23 5/8 in.) was proofed by Smith in three pulls printed in red and green inks. He destroyed all proofs as unsatisfactory. The image is closely related to his abstract paintings and sculpture from the late 1930s and not to the more surrealistic work of the *Medals of Dishonor* series of the same decade. Together, *A Letter* and the woodblock have brought a new dimension to the Museum's growing collection of work by this important American sculptor.

DWK

Bibliography: Paul Cummings, *David Smith, The Drawings*, New York, 1979, p. 21; Karen Wilkin, *David Smith, The Formative Years: Sculptures and Drawings from the 1930s and 1940s*, Edmonton, Alberta, 1981; Alexandra Schwartz, *David Smith, The Prints*, New York, 1987, items 12, 34.

PHOTOGRAPHS

GUSTAVE LE GRAY

French, 1820–1882

Tree Study, Forest of Fontainebleau

Albumen silver print from glass negative, about 1856

12½ × 16⅝ in. (31.8 × 41.4 cm.)

Red signature stamp in lower-right corner of image;

“No 95” in brown ink on lower-right corner of mount

Purchase, Joyce and Robert Menschel, The Howard Gilman Foundation, Harrison D. Horblit, Harriette and Noel Levine and

Paul F. Walter Gifts and David Hunter McAlpin Fund; and

Gift of Mr. and Mrs. Harry H. Lunn, Jr., 1987

1987.1011

If this image were divested of the golden sepia hue of the original print, the picture would be easy to mistake for one made in the 1970s by an intelligent artist conversant with the affecting understatement of Eugène Atget's work, as well as with contemporary photographic idioms that explore the eloquence of the commonplace. That *Tree Study, Forest of Fontainebleau* actually was made less than two decades after the medium's invention suggests our incomplete knowledge of photography's history and the concomitant tendency to ascribe exceptional quality to modern perceptions rather than recognize the startling precocity of the past.

Gustave Le Gray was the most important figure of a group of French painters who elected to become photographers about 1850. An artist of high ambition who had trained under the academic painter Paul Delaroche, Le Gray quickly established himself as a technical genius in this new field. His superior ability to capture momentary effects of light and atmosphere—whether in seascapes, landscapes, or architectural views—won him critical praise and prestigious commissions and presaged the concerns and pictorial effects of the Impressionists a decade later.

In the years prior to making this picture, Le Gray had perfected the waxed-paper process and mastered with it the difficult problems posed by the lambent filtered light of the forest interior. Adopting wet collodion on glass negatives about 1855, Le Gray subsequently tackled the challenge of registering the more spectacular effects of sunlight on water. By shooting toward the light, a strategy strictly anathema to proper photographic procedure, he achieved in certain of these seascapes an unprecedented romantic aura. With heightened sensitivity to the transfiguring power of backlighting and with glass negatives, Le Gray then returned to the forest singularly equipped to see that this unassuming corner of the woods was far from commonplace—for it was momentarily washed with refulgent radiance.

The photograph that resulted does not so much exalt the tree and its ruff of scraggly brush as glory in the privilege of its observation. If it remains a personal revelation for us, it is because Le Gray was able to transcribe the intensity of that private perception into a persuasive picture of remarkable immediacy.

MMH



ANDRÉ KERTÉSZ
American, born in Hungary, 1894–1985

Chez Mondrian, Paris

and

A Corner of Mondrian's Studio, Paris

Gelatin silver prints on carte-postale paper, 1926

4 $\frac{9}{32}$ × 3 $\frac{1}{4}$ in. (11 × 8.3 cm.)

Signed (in pencil below image): A. Kertész, Paris

Gift of Harry Holtzman, 1986

1986.1225.1,2



When André Kertész arrived in Paris from Hungary in 1925, he entered the world of expatriate artists whose headquarters were the tables of the Café du Dôme in Montparnasse. It was there he met Michel Seuphor, the Belgian writer and apologist for the Dutch Constructivist movement De Stijl and especially for its principal painter, Piet Mondrian (1872–1944). Mondrian also frequented the Dôme, and it was not long before Kertész was invited by Seuphor to photograph Mondrian and his studio.

Kertész had made portraits of other painters and poets, and would document other studios, but the day he arrived chez Mondrian, at 26 rue du Départ, was a critical moment in his artistic evolution. Although aware of the abstract painting of his Hungarian colleagues, Kertész had not perceived their art as useful to his own. In Mondrian's studio, however, the photographer was forced to consider the issue of abstraction, for the atelier was designed to express Mondrian's notion of art, which he called Neo-Plasticism. As the painter explained, the studio "shows the equivalence of relations achieved exclusively by the elements of color and line. The shape of the studio favored this effect, for space is articulated here in such a way that abstract relations are stated in its very form."

Mondrian believed that abstract pictures of the kind he created would no longer be necessary once their principles of plastic beauty were transferred to the space in which we live. Not only did his studio embody this belief, so too did the stage sets he designed in 1926 for a play by Seuphor. The play was not produced, but the maquette for the decor was perhaps the quintessential illustration of his ideal room, whose internal organization (the abstractly painted sets) could be changed at will within a permanent frame.

It is not known whether Kertész saw this maquette that summed up so cogently the lessons of Mondrian's art for his photography. In any event, photographing the studio performed the same function by presenting Kertész with a choice of exquisitely calibrated formal relationships to place within his frame.

Through the generosity of Harry Holtzman, the American painter who became the executor of Piet Mondrian's estate, the Museum has acquired two of the photographs that Kertész presented to Mondrian. They are small contact prints, made, as was the photographer's custom at the time, on cream-colored postcard stock. One photograph depicts the entry to the artist's rooms, his hat on a peg and the artificial tulip that symbolized (so the artist said) the female presence otherwise lacking there. The other photograph (heretofore unpublished) depicts the bed, stool, and mirror in his Spartan living area.

These spare appointments have been so carefully organized with respect to one another, the frame, and the delicate, disembodied light that the bare simplicity denotes not deprivation but Mondrian's transcendental asceticism and belief in the redemptive power of abstraction. The subtle but sentient charge of the photographs suggests not only the religious aesthetic of the painter but also the acute sensitivity to human meanings that was the hallmark of the photographer's early style. With the making of these pictures, Kertész's vision gained a new organizational rigor and a characteristic penchant for geometric abstraction.

M M H

MUSICAL INSTRUMENTS

MANUEL RAMÍREZ
Spanish, 1866–1916

Classical Guitar

Madrid, 1912
Wood

Length, 38¼ in. (97.2 cm.)
Gift of Emilita Segovia, Marquessa of Salobreña, 1986
1986.353.2



Andrés Segovia's career was barely launched when Ramírez gave him this guitar on the occasion of his Madrid debut, in 1912. For the next twenty-five years, on such occasions as his New York debut, in 1929, Segovia performed with this instrument, of which he has written, "All the lines and highlights of its graceful body penetrated my heart as deeply as the features of a woman who, predestined by heaven, suddenly appears before a man to become his beloved companion. My whole being was seized by an indescribable happiness as I began to play the guitar. Its inner qualities proved no less perfect than its outward appearance. . . . Its accent, the soul of its voice, was noble and persuasive."

Ramírez, luthier at Spain's National Conservatory, worked in the tradition of Antonio de Torres (1817–1892), who set the pattern for the modern classical guitar. Of ample proportions and with a system of fanning struts to distribute vibration and reinforce the spruce top, this guitar exemplifies the finest Spanish craftsmanship. The back and sides are of handsomely figured rosewood; the mahogany neck has an ebony fingerboard inlaid with nineteen frets. Geometric designs of colored wood surround the sound hole. The geared tuning pegs are replacements. As well as Ramírez's label, the guitar bears a 1922 repair label of Santos Hernandez, another renowned builder.

In 1937 Segovia acquired a guitar by the great Munich luthier Hermann Hauser, which he played until 1962. That guitar has also been given to the Metropolitan Museum by Segovia's wife, "in consideration," she has said, "of the affection that this wonderful country has demonstrated to us."

LL

Bibliography: Andrés Segovia, *An Autobiography of the Years 1893 to 1920*, trans. W. F. O'Brien, New York, 1976; Tom and Mary Anne Evans, *Guitars*, New York, 1977, pp. 57, 162.



RICHARD M. FERRIS

American, 1818–1858

Chamber Organ

New York, about 1850

Wood, metal, and various other materials

Height, 104 in. (264.2 cm.); width, 58 in. (147.3 cm.)

Gift of Hans H. Schambach, 1986

1986.197

Ferris, one of New York's foremost antebellum organ builders, may have been a nephew of Benjamin Ferris, a silversmith who also made woodwind instruments and who is represented by a clarinet and a flute in the Museum's collection. In 1830 Richard Ferris was apprenticed to Henry Erben, and for several years he installed and maintained Erben organs in southern states. He returned to New York in 1840 to open his own workshop, and in 1845 he entered into partnership with William H. Davis, son of the piano maker Morgan Davis, one of whose elegant pianos is in the Museum's collection. Ferris and Davis produced important church organs; one, now at Round Lake Auditorium, Round Lake, New York, is the oldest extant American three-manual instrument. The partners separated after their factory burned in 1848.

Perhaps the earliest surviving example of Ferris's independent

work, this rosewood-veneered chamber organ was formerly owned by the Peale Museum, Baltimore. Six knobs flanking the five-octave, ivory-and-ebony keyboard control four ranks of wood or metal pipes; two ranks are divided and are playable by the right or left hand alone. A drawer at lower left pulls out to reveal pedals coupled to the lowest octave of the manual. Two iron pedals for the right foot operate the bellows and open swell shutters concealed by a cloth panel between two groups of gilded display pipes. A lever at the right side allows an assistant to pump the bellows.

The organ's mechanical and tonal qualities are no less imposing than its appearance. Ferris was known as a perfectionist and a good musician, characteristics that led to his selection as builder of a large instrument for New York's Crystal Palace Exposition in 1853. Ferris trained several able builders, including Reuben Midmer and J. H. and C. S. Odell. Following Ferris's premature death, his half brother Levi U. Stuart carried on the family business, which maintained a tradition of fine craftsmanship until the end of the century.

LL

Bibliography: *The Schambach Collection of Musical Instruments*, Hamilton College, Clinton, New York, 1983, no. 50, pp. 62–63, ill.; Stephen Pinel, "The Ferrises and the Stuarts," *The Tracker* 30, no. 1, pp. 15–35, ill.

COSTUME INSTITUTE

Purse

English, about 1580–1600
Heavily embroidered in colored silks and silver and gold thread on a linen ground, lined with salmon pink taffeta
Height, 5½ in. (14 cm.)
Purchase, Judith and Gerson Leiber Fund, 1986
1986.300.1

Small embroidered bags such as this are believed to be what were referred to at the time as “sweet bags.” In addition to the ornamental purses in which the higher nobility were obliged to give gold coins to the monarch as New Year gifts, there are many references to these other ornamental bags, which are presumed to have held comfits or perfumes. In 1589, for example, the list of gifts to Elizabeth I included “a sweete bagge all over ymbrodered” and “a large bagg of white satten ymbrodered all over with flowers, beasts and birds of Venis gold, silver, silke.” Since such entries appear also in the inventories of the aristocracy, they perhaps used similar bags among themselves for gifts of money or other formal presents.

However, the existence of several surviving examples with matching attached pincushions does suggest that they were expected to have some additional function. Certainly contemporary portraits do not include them, with fans, gloves, handkerchiefs, or Bibles, as hand-held accessories. Nor are they shown worn about the person, although a Dutch engraving featuring a fashionable lady with her skirts thrown back certainly suggests some form of drawstring purse worn under the skirt.

The design of the embroidery with the coiling stem almost encircling each floral motif is one of the most common Tudor patterns, which can be traced back through twelfth-century ecclesiastical embroidery and which still appears in domestic embroidery to the end of the seventeenth century.

The motifs themselves may have been taken from an illustrated herbal, an emblem book, or the decorative border of a non-related work, or directly from one of the source books printed during the sixteenth and early seventeenth centuries specifically for pattern designs. Such design books borrowed line for line from a wide range of material, resulting in discrepancies of scale between flowers and animals, which appear also in much domestic embroidery of this date.

Although the relative formality of these purse designs has been seen to suggest that the work is that of a professional embroiderer, it could simply be that a professional draughtsman was employed. Mary, Queen of Scots, during her imprisonment at Lochleven Castle, is reported to have asked for an “embroiderer to drawe forth such work as she would be occupied about.” Similarly, in 1638 Lady Brilliana Harvey wrote to her son, “I received the petticoat which Mr. Nelham did drawe, and the silke and the wyre.”

CG



Bibliography: John L. Nevinson, “English Domestic Embroidery Patterns of the 16th and 17th Centuries,” *Walpole Society* 28 (1940), pp. 1–14; George Wingfield Digby, *Elizabethan Embroidery*, London, 1963, pp. 69–72; Vanda Foster, *Bags and Purses*, London, 1982, pp. 14–15.

Entries by Beth Alberty, *Assistant Curator*; Caroline Goldthorpe, *Research Associate*.

Woman's Jacket and Skirt

Chinese minority (Miao), 20th century

Hemp, linen, silk, and metal foil

Length (at center back): jacket, 24½ in. (61.3 cm.);

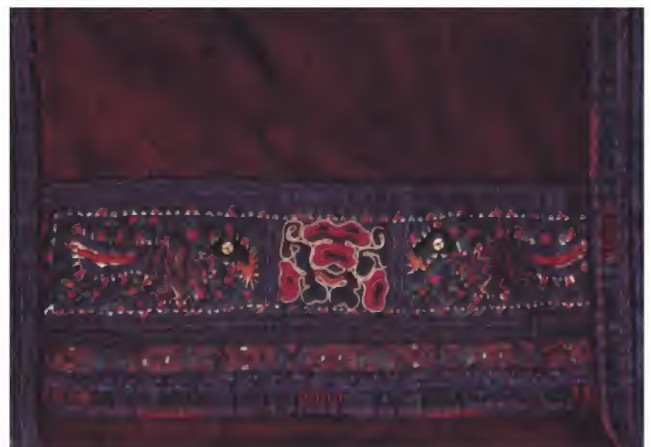
skirt, 25 in. (63.5 cm.)

Purchase, Irene Lewisohn and Alice Crowley Bequests, 1987
1987.45.2a,b

The Miao are an ancient people who form perhaps the largest of China's many ethnic minority groups, variously estimated at four to five million people in China itself. In the past few years there has been increasing admiration for the beauty and workmanship of traditional Miao needlecraft. This interest has been sparked in part by the recent immigration to the United States of the Hmong, the name taken by Miao who emigrated in past centuries to China's southern neighbors, Laos, Vietnam, Thailand, and Burma. The recent purchase by the Costume Institute of four ensembles and an apron affords a special opportunity to study Miao skill and sensibility. It also represents a collecting initiative, since the Costume Institute's holdings of so-called regional and traditional costumes have included, until now, only a very few examples of work from ethnic groups in China and Southeast Asia.

The woman's ensemble pictured is from the town of Taijan in Guizhou Province. It is an unusual deep "red dish" color rather than the more common blue-black indigo and is decorated with embroidery and appliqué. The jacket, of hemp, is made with the minimum of cutting and sewing that is characteristic of nonfashionable dress throughout the world. This simplicity of cut and the roughness of the fabric and sewing contrast with the painstaking pleating of the heavy linen wraparound skirt and the extraordinary fineness of the decoration. The pleats are made by sewing the skirt fabric horizontally at intervals into literally hundreds of tiny folds that are then fixed by a treatment that may include smoking, brushing with a vegetable extract, and beating; the stitching is removed only after many months have passed. The decorative work is confined to bands along sleeves, shoulders, lapels, and side vents of the jacket and to a band around the skirt hem. Within these small areas are demonstrated floral embroidery, appliquéd abstractions, and woven geometric and abstract designs in colors ranging from red and orange to deep blue and purple. Most stunning are the silver-edged panels featuring multicolor parrots, illustrated in the detail. The panels are executed in an unusual folded-ribbon appliqué technique that resembles mosaic.

BA



*Collection of Costumes Belonging to
Muriel Kallis Newman*

American, European, and Japanese, late 1960s–1970s
Gift of Muriel Kallis Newman, 1987
1987.136.1–22

Muriel Newman, known for her important collection of Abstract Expressionist and other twentieth-century and primitive art, has extended her flair to her wardrobe. This year Mrs. Newman donated twenty-two costumes to the Museum, adding to the collection of her costumes previously given. Many of the pieces were shown at the Metropolitan in 1981, concurrently with an exhibition of promised paintings and sculpture from her collection.

Mrs. Newman curtailed her collecting of contemporary art after the early 1960s, by her own statements out of disinterest in the work that was being done. In the late 1960s she evidently turned her attention to contemporary costume, among other things. It is not hard to see how sympathetic the large, bold, and individualistic costume statements, often full of humor and exaggeration, would have been to her. The examples she collected are paradigmatic of their period, the late 1960s and early 1970s, but her voice is amplified in them. Her interest in African ivory bracelets, Chinese amber necklaces, and jewelry from similarly disparate cultures reminds one that costume and jewelry were widely influenced in this period by non-Western dress. There is an echo, too, of Mrs. Newman's earlier collecting style in the fact that these costumes were frequently by younger designers, unknown or just beginning to be known, rather than by established couturiers.

The costumes are typical of the period in their often unusual, even eccentric choice and combination of materials; use of ornament; and sometimes exotic or fantastic, sometimes futuristic shapes, colors, and trim. A handbag, for example, is made of white canvas in the shape of a hand. A Paco Rabanne coat is made of leather triangles over black mohair. A Zandra Rhodes day dress is made of quilted and painted satin. A number of pieces by Stephen Burrows in jersey and double-knit feature large, brightly colored geometric patterns.

Leather was popular at the time, and the gift includes a number of leather pieces. The jacket-and-pants ensemble pictured is of dark brown suede with silver studs, highlighted by an elaborate pictorial appliqué on the back of the jacket. The motif is a young woman in a flowered yellow dress, with long orange hair swirling about her head; she is riding a bicycle with silver handlebars. It is taken directly from a poster designed in 1899 by Arthur Ramsdell for an American bicycle manufacturer (source identified by David Kiehl). The poster was reproduced in the early 1970s, and the jacket is more firmly dated to that period by the fact that it was purchased in New York at an East 60s boutique called *Granny Takes a Trip* that existed for only a few years. The other ensemble pictured is a vest and skirt of buckskin by Christopher. Covered all over by long multicolor suede strips whose constant movement is a graceful reminder of the twirling and twisting freedom of popular dance at the time, the outfit is a thoroughgoing statement of the befringed chic of the late 1960s.

BA



AMERICAN PAINTINGS AND SCULPTURE

THEODORE ROBINSON

American, 1854–1896

Girl at Piano

Charcoal, black chalk, and gouache

17½ × 11¼ in. (44.5 × 28.6 cm.)

Signed (at lower right): T. Robinson

Purchase, Sheila and Richard J. Schwartz Gift, 1986

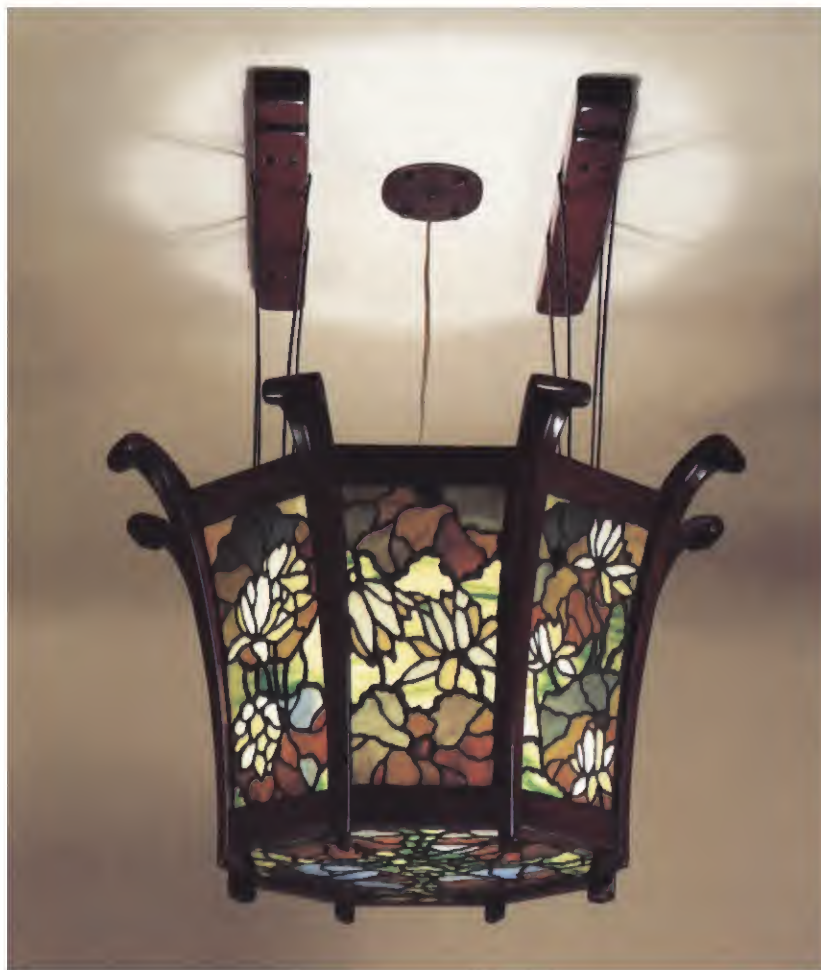
1986.279

Theodore Robinson, a leading exponent of the Impressionist style in America, worked closely with Claude Monet at the small French village of Giverny, which he first visited in 1888. Probably created the previous year, *Girl at Piano* is a preliminary drawing for a painting in the Toledo Museum of Art and is one of several works in which Robinson depicted the same theme, a contemplative woman absorbed in playing the piano. This was a popular subject at the turn of the century, when such American painters as Thomas Wilmer Dewing and Thomas Eakins often represented women engaged in quiet intellectual activities. In his specific choice of subject Robinson was most likely inspired by James McNeill Whistler's well-known picture *At the Piano*, 1858–59 (Taft Museum, Cincinnati), which was exhibited here in 1881 and 1882. Although Robinson's treatment of the figure still owes something to his academic training, first under Émile-Auguste Carolus-Duran and later under Jean-Léon Gérôme, features of his drawing style—for example, the unevenly finished character of the image, with much of the paper support remaining bare, and the choice of charcoal, a medium that can so successfully express the ephemeral effects of light and atmosphere—suggest that even before his friendship with Monet he had begun to respond to some of the more liberating ideas of the French Barbizon and Impressionist painters. Unlike many of Robinson's drawings, which are small, highly fragmentary, and marred by being squared for transfer, *Girl at Piano* is imposing in scale and was most likely intended for exhibition. During the 1880s there was a revival of interest in several drawing mediums, pastel, pen and ink, and charcoal among them, and many painters devoted themselves to creating and displaying works in mediums previously chosen only for experimentation or preliminary study. *Girl at Piano* thus represents not only the artist's individual achievement as a draughtsman but also the interests of his generation, which explored more fully the aesthetic possibilities of drawing.

DBB



AMERICAN DECORATIVE ARTS



Entries by Morrison H. Heckscher, *Curator*; Oswaldo Rodriguez Roque, *Associate Curator*; Frances Gruber Safford, *Associate Curator*; Alice Cooney Frelinghuysen, *Assistant Curator*; Amelia Peck, *Assistant Curator*.

CHARLES SUMNER GREENE (design)
American, 1868–1957

PETER HALL (wood frame)
American, born 1867

EMIL LANGE (glass)
American

Ceiling Light

Pasadena, 1909
Mahogany, ebony, and leaded glass
Height, 28½ in. (72.4 cm.); diameter, 25½ in. (64.8 cm.)
Gift of Mr. and Mrs. Barton C. English, 1986
1986.445

The first decade of the twentieth century witnessed the high point of Arts and Crafts activity in the United States. The leading practitioners of the movement were, in the East, Gustav Stickley, with his Craftsman Workshops of Syracuse, New York, and Elbert Hubbard, with his Roycroft Shops of East Aurora, New York; in the Midwest, Frank Lloyd Wright, with his Prairie School–style houses; and in the West, Charles Sumner Greene and Henry Mather Greene, with their California bungalows. Wright and the Greenes were architects who, in order to create a totally integrated artistic whole, designed all aspects of the interiors and furnishings of their houses. Wright's straight, smooth-surfaced rectilinear designs were intended for machine production, whereas the Greenes' carefully modeled and complexly decorated designs, created for specific commissions, were best suited to meticulous handcraftsmanship.

The Greene brothers were born and educated in the Midwest, studied architecture at the Massachusetts Institute of Technology, and in 1893 moved to California, where they set up practice in Pasadena. At first they tried their hand at various revival styles, but after Charles's wedding trip to England in 1901, they began to develop a highly personal version of the craftsman style, exploring the expressive use of wood and joinery techniques. Between 1907 and 1909 they designed and built four large and costly houses—what have been called the “ultimate bungalows”—in which they were able to indulge a compulsive attention to detail. Of these four the sprawling shingle house for retired lumberman Robert R. Blacker, on the most prestigious lot in the Oak Knoll section of Pasadena, was the grandest and most opulent.

The Blacker House interiors were elaborately fitted out with cabinet-quality paneling. For each of the major rooms the furniture and lighting fixtures (at the time electric lights offered an exciting new design challenge) were specially designed. The furniture was made to Charles Greene's specifications by the Peter Hall Manufacturing Company of Pasadena; the panels of the lighting fixtures were made out of stained glass by Emil Lange, formerly of Tiffany Studios, who, with Greene, had developed a technique for fabricating leaded glass with variations in the breadth of the leading.

The Museum now owns two objects from the Blacker House living room: the large library table (see *Notable Acquisitions 1981–1982*, p. 55) and a bucket-shaped ceiling light, the acquisition under discussion. There were six of these lights in the room, two hanging from each of the solid-mahogany ceiling beams. Each lamp was suspended by brass straps attached to mahogany cleats screwed to the beams; the square ebony pegs that plug the screw holes are a characteristic Greene and Greene detail. The electric wire enters through a circular boss centered between the cleats. The fixture's glass panels are worked in water-lily designs, a motif repeated in low-relief plaster castings in the room's ceiling and frieze. Against a background of dark red woodwork and gold-leafed plaster, these lamps gave off what an early visitor called a “dim, religious light.” On August 9, 1909, Peter Hall wrote Charles Greene, “The Blacker furniture is well under way and is working out beautifully. . . . Mr. Blacker's electric fixtures are all done and hung and they look very well.” That assessment still holds.

MHH

KARL MÜLLER (design)
American, about 1820–before 1909
UNION PORCELAIN WORKS (manufacture)
About 1862–about 1922

Vase

Greenpoint (Brooklyn), New York, 1877
Porcelain
Height, 12¾ in. (32.4 cm.); width, 10¼ in. (26 cm.);
diameter (greatest), 7⅞ in. (20 cm.)
Friends of the American Wing Fund, 1987
1987.12



Much of the American porcelain produced during the hundred years prior to the nation's Centennial celebration in 1876 derived strictly from contemporary European ceramics in both shape and decoration. However, in anticipation of the exhibitions at the Centennial Exposition fairgrounds in Philadelphia, several American firms hired skilled artists and sculptors to design and decorate their display wares. Of these, the Union Porcelain Works, while under the artistic direction of the sculptor Karl Müller, is credited with producing some of the most original porcelains made in the United States during the third quarter of the nineteenth century.

Müller, a sculptor by training who had studied at the Royal Academy in Paris and later at the National Academy of Design in New York, designed several large-scale exhibition pieces for the Philadelphia Centennial Exposition, including a three-and-a-half-foot-high biscuit porcelain pedestal in the collection of The Metropolitan Museum of Art and a pair of large "Century," or Centennial, vases, one in the collection of the Brooklyn Museum, the other at the High Museum of Art, Atlanta. These are perhaps the most famous of all the products made by the thriving Union Porcelain Works located in Greenpoint, now part of Brooklyn, New York.

Identical in form and relief decoration to the Century vases, this vase is about ten inches smaller and is one of twelve known small Centennial vases. However, its vibrant, leafy painted decoration and the palette of green, blue, and peach make it more exuberant and sophisticated than most of the related vases. Although the shape of the vase is loosely derived from classical sources and the decoration draws on various European ceramic traditions, its vigorous character and the iconography of the piece reveal its thoroughly American nature. North American bison heads serve as handles; a profile portrait of George Washington embellishes each side; and each of the six biscuit relief panels around the base depicts a different scene from American history, among them a minuteman with his cannon, William Penn signing a treaty with the Indians, and the Boston Tea Party.

Our vase is further distinguished by being one of only two known dated examples, bearing the date 1877. It may have been among the Centennial vases that the Union Porcelain Works exhibited at the 1877 American Institute Fair in New York City, or it may have been part of the factory's displays at the 1878 International Exposition in Paris. It is unique in being the sole version, large or small, that bears the designer's signature—the letters K MÜLLER are incised in the bisque porcelain below Washington's shoulder on one side of the vase. This small Centennial vase is a particularly exciting acquisition because of its visually arresting and thoroughly American character as well as its historical significance.

ACF

JOHN CONEY
American, 1655/56–1722

Tankard

Boston, 1680–1700
Silver

Height, 7 in. (17.8 cm.); width, 8½ in. (21.6 cm.);
diameter (base), 5¾ in. (14.6 cm.)

Gift of Justine P. Trowbridge and Carolyn P. Pruyne, 1986
1986.452



This tankard, with its imposing form and simple restrained ornament, is a superb expression of the strength and vitality exhibited by objects in the seventeenth-century style. Made by one of Boston's leading early silversmiths, it is one of the finest New England tankards to have survived from the 1600s. The square proportions of the body, which has a drum as wide at the bottom as it is high, and the majestic curving handle that extends all the way to the base give the impression of great solidity, whereas the narrow molded base band and the low, stepped, overhanging lid reinforce the horizontal emphasis of the piece. Also characteristic of tankards in this style are the bold double-cusped thumbpiece and the plain shield-shaped handle terminal.

Engraved on the front in a helmeted acanthus cartouche are the arms of the Eyre family. The initials I^E K on the bottom are those of the original owners, John and Katherine (Brattle) Eyre of Boston, who were married in 1680. John Eyre was active in business and in the affairs of the Massachusetts Bay Colony, and his wife was the daughter of a well-known Boston merchant. The silver in the inventory of his estate taken in early 1702 was not itemized but totaled more than four hundred ounces in weight—a substantial amount. The tankard accounts for just under thirty ounces and was no doubt only one of several drinking vessels—the most popular category of silver objects, next to spoons, made in the seventeenth century. A handsome broad-rimmed plate engraved with the family arms has also survived and is in the Minneapolis Institute of Arts; it is a rare form in colonial silver, and its ownership by the Eyres further indicates the high degree of comfort and affluence of the household. For the fashioning of both pieces Eyre chose John Coney, probably the most prolific and versatile Boston silversmith of the time. The Eyres clearly belonged to that mercantile elite whose wealth, aspirations, and patronage of local craftsmen ensured the early development of silversmithing in America.

The tankard was first exhibited at the Metropolitan Museum in the Hudson-Fulton exhibition of 1909 and had been on continuous loan to the Museum since 1940. Of exceptional quality and for several decades the prime example of a seventeenth-century New England tankard in our silver display, it is a most important addition to the collection.

F G S



ELIAS BOUDINOT
American, 1706–1770

Sauceboat

Philadelphia or Princeton, 1740–60
Silver
Height, 4 in. (10.2 cm.); length, 7¾ in. (19.7 cm.);
width, 4¼ in. (10.8 cm.)
Gift of Mr. and Mrs. Robert G. Goelet, 1986
1986.312

During the eighteenth century American silversmiths produced an ever-increasing diversity of objects. Among the specialized forms that came into use were sauceboats, first popular at mid-century and usually made in pairs. Reflecting the rococo style then in fashion, this example has a lively scalloped rim and stands jauntily on three scroll feet. The long pouring spout is balanced by a freestanding handle, which was most often of a double-scroll design. The unusual bird's-head handle on this boat presents a novel variation on this form. Such a handle is known in American silver only on this piece and on its mate at the Philadelphia Museum of Art. Both sauceboats are inscribed with the unidentified initials SP and were made by Elias Boudinot, a little-known maker, hitherto unrepresented in the collection, who worked first in Philadelphia from about 1740 to 1753 and then, until about 1762, in Princeton, New Jersey.

FGS

PROBABLY WORKSHOP OF DUNCAN PHYFE

Astragal-End Worktable

New York, 1805–15
Satinwood, poplar, and mahogany
Height, 29⅜ in. (74.6 cm.); width, 25¼ in. (64.1 cm.)
Gift in loving memory of Gardner D. Stout, from
his wife and children, 1986
1986.84.2

Among the furniture forms frequently associated with New York cabinetmaking of the Federal period, and with Duncan Phyfe in particular, is a type of astragal-end worktable supported by four splayed legs attached to a baluster. This arrangement was certainly more fragile than that which employed four straight legs rising to meet the worktable case directly, but the aesthetic results cannot be argued with. In this example, which in terms of design and construction strongly recalls the work of Phyfe, the use of satinwood, rather than mahogany, as the primary wood introduces a note of seldom-seen extravagance. Crafted in the most detailed manner throughout, this worktable is unquestionably one of the masterpieces of American Neoclassical-style furniture. The top, hinged at the back, lifts to reveal a writing compartment immediately behind the fake-drawer front. The astragal ends also have trays that can be lifted, giving access to the spaces below. The tambour door, with its original ivory pull, slides to the viewer's right to give access to the main storage area of the worktable, which is fitted with two sliding trays.

ORR



Armchair

New York, about 1860

Walnut and leather

Height, 64½ in. (163.8 cm.); width, 25⅜ in. (64.5 cm.);
depth, 22¼ in. (56.5 cm.)

Friends of the American Wing Fund, 1986

1986.204

During the middle of the last century, the city of Yonkers was a center of wealth and fashionable living. At that time, Christian H. Lilienthal, a tobacco merchant, built Belvoir, a grand mansion in the Gothic Revival style. Attributed to architect Thomas S. Wall, the house was a model of full-blown Gothic Revival both inside and out. This armchair, probably a part of the original furnishings from Belvoir, was sold recently at the auction of the estate of a Lilienthal heir. The chair, which bears no maker's mark, is like much Gothic Revival furniture in that it owes a great deal more to the vocabulary of architecture than to traditional furniture making. It may have been designed by Wall, the house's architect; however, very little is known about him, and the furniture of and records on Belvoir were dispersed when the estate was demolished in the early 1950s.

Aside from its interesting provenance, the chair stands on its own merits as an extremely successful Gothic Revival-style object. Its strengths lie in its well-balanced proportions and the rich appearance of its solid-walnut frame, the surface of which has never been refinished. The leather-upholstered back, stamped with a diaper pattern of gold rosettes, is totally original, including the decorative cone-shaped brass nails. The armchair's remarkable condition, as well as the unusually vigorous visual composition of the pierced back and side surfaces, makes it one of the most appealing objects in our collection of Gothic Revival furniture.

AP



TWENTIETH CENTURY ART

FERNAND LÉGER
French, 1881–1955

People by a Garden

1922
Oil on canvas, 25½ × 36 in. (64.8 × 91.4 cm.)
Signed and dated (lower right): F. Leger /22
Bequest of Mr. and Mrs. Allan D. Emil, in honor
of William S. Lieberman, 1987
1987.125.1

Léger ranks with Picasso and Braque as one of the major Cubists. After working in an architect's office and as a draftsman in Paris, he turned to painting full time in 1905. By 1912 Léger had developed his own rather personal style of Cubism. It was a robust and solid one of pure colors, unbroken contours, and forms simplified to their geometric components of the cone, cube, and sphere. He was also infatuated with speed and machines. Firmly convinced that modern technology changes not only our lives but also our ways of seeing, he wanted to express this in his paintings.



Entries by R. Craig Miller, *Associate Curator*; Lisa M. Messinger, *Assistant Curator*; Sabine Rewald, *Assistant Curator*.

Léger's view might strike one as romantic, especially coming from someone who did not even drive a car, yet it was probably related to his rural peasant background—he grew up on a farm in Normandy, where his father fattened cattle. In well-written essays, Léger defended his views on the relationship between modern life and painting. He did not think that to be modern you had to paint “locomotives, planes or machines,” because “they were difficult to bring into the studio.” All that really mattered, he said, was *how* you painted. Even the most “banal, worn-out subject, like a nude in a studio,” or “a still life,” would do.

Léger demonstrated this in these two well-known gouaches, *Two Reclining Women* and *Still Life on a Table*, of 1913 and 1914, both formerly the property of Douglas Cooper, who wrote so much on Cubism. As in all works from this period—that is, from 1912 to 1914—Léger pushes to the utmost the fragmentation of the subject. The still life and the two figures, reduced to concave and convex tubular forms, resemble nothing less, or more, than machine parts.

Léger's duties as a sapper and stretcher-bearer during World War I jolted him back to reality. After having been brought face to face with the real machinery of the war, he never again flirted with the cerebral abstractions of his prewar years. However, he also never abandoned pure and cheerful colors, flat space, and geometrized forms, as demonstrated in his later *People by a Garden*, of 1922. By the early 1920s his figures had grown into powerful, colossal creatures, made of some undefinable, rubberized stuff. The three figures here, a standing woman and child who flank a woman reclining in a deck chair, pose as primly and stiffly as if assembled for a portrait. Their spheric, white, masklike faces show no glimmer of emotion, and their huge, inflated tubular arms end in thumbless hands.

Where are they, actually? Somewhere between an interior—indicated by the black verticals and horizontals of a yellow-paneled door and the chest of drawers with a cactus below the windowpanes on the left—and nature beyond, with its soft hills and toylike trees.

SR



FERNAND LÉGER
French, 1881–1955

Still Life on a Table

1914

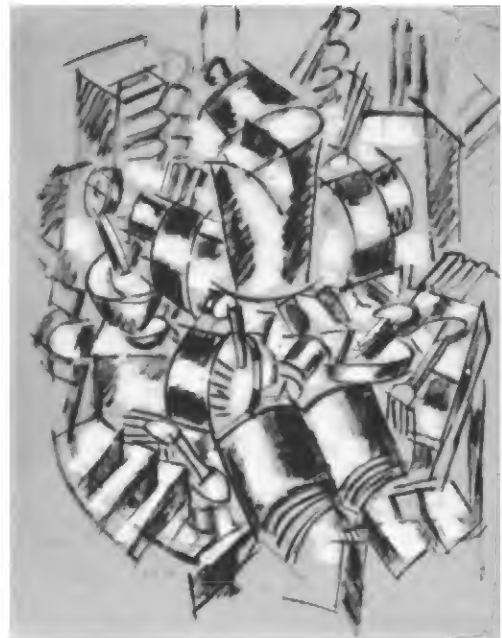
Gouache and wash on paper, 25½ × 19½ in. (64.8 × 49.5 cm.)

Signed, dated, and inscribed (lower left):

dessin pour une nature morte F.L. 14

Gift of Mr. and Mrs. William R. Acquavella, 1986

1986.396.2



FERNAND LÉGER
French, 1881–1955

Two Reclining Women

1913

Gouache and wash on paper, 19¾ × 25⅝ in. (50.2 × 65.1 cm.)

Signed, dated, and inscribed (lower right):

deux femmes couchées F.L. 13

Gift of Mr. and Mrs. William R. Acquavella, 1986

1986.396.1

ROBERT MOTHERWELL

American, born 1915

The Homely Protestant

1948

Oil on composition board

96 × 48¼ in. (243.8 × 122.6 cm.)

Gift of the artist, 1987

1987.60



In the 1940s Robert Motherwell created a series of highly abstracted figures in paint and collage that were influenced by the paintings of Pablo Picasso and Henri Matisse and the sculpture of Max Ernst. Some of the earliest ones were included in his first one-man exhibition, at Peggy Guggenheim's gallery Art of This Century, in 1944. *The Homely Protestant*, of 1948, is one of the last and one of the largest paintings in this group. Its composition is based closely on a smaller canvas of 1947–48 that depicts the same figure's head and torso (the Museum's figure is full-length). The identity of this character emerged, however, only after our painting was completed. As the artist explains, "I could not find a title for possibly my single most important 'figure' painting. Then I remembered a Surrealist custom, viz., to take a favorite book and place one's finger at random in it. In either *Ulysses* or *Finnegan's Wake* (I forget which), my finger rested on the words 'the homely protestant,' and I thought, 'Of course, it is a self-portrait.'" As this anecdote indicates, Motherwell's work is never about one specific thing but entails a whole range of associations. His use of color, too, is associative. To the artist, the other that predominates in our painting evokes impressions of earth, the walls of Mexican adobe houses, his California childhood, and Spain.

In *The Homely Protestant* Motherwell defines a skeletal "stick figure" with a few bold lines and curves that are painted over roughly brushed areas of color. The figure is composed of several triangles, a square, and a rectangle. A small circle of darker other paint represents a faceless head. Below the spindly legs a large ovoid shape rests on its side. Is it part of a landscape, or perhaps another head, strangely reminiscent of Brancusi's *Sleeping Muse*? The importance of this painting goes beyond its considerable visual merits to its transitional place within Motherwell's oeuvre. His broad brushwork, expressive handling of paint, and rough reworking of the composition are much freer here than in works of only a few years before, and they mark the artist's progression to the mature Abstract Expressionist style for which he is best known.

LMM

RICHARD POUSETTE-DART

American, born 1916

Path of the Hero

1950

Acrylic on canvas

62 × 120 in. (157.5 × 304.8 cm.)

Purchase, Mr. and Mrs. Milton Petrie Gift, 1987

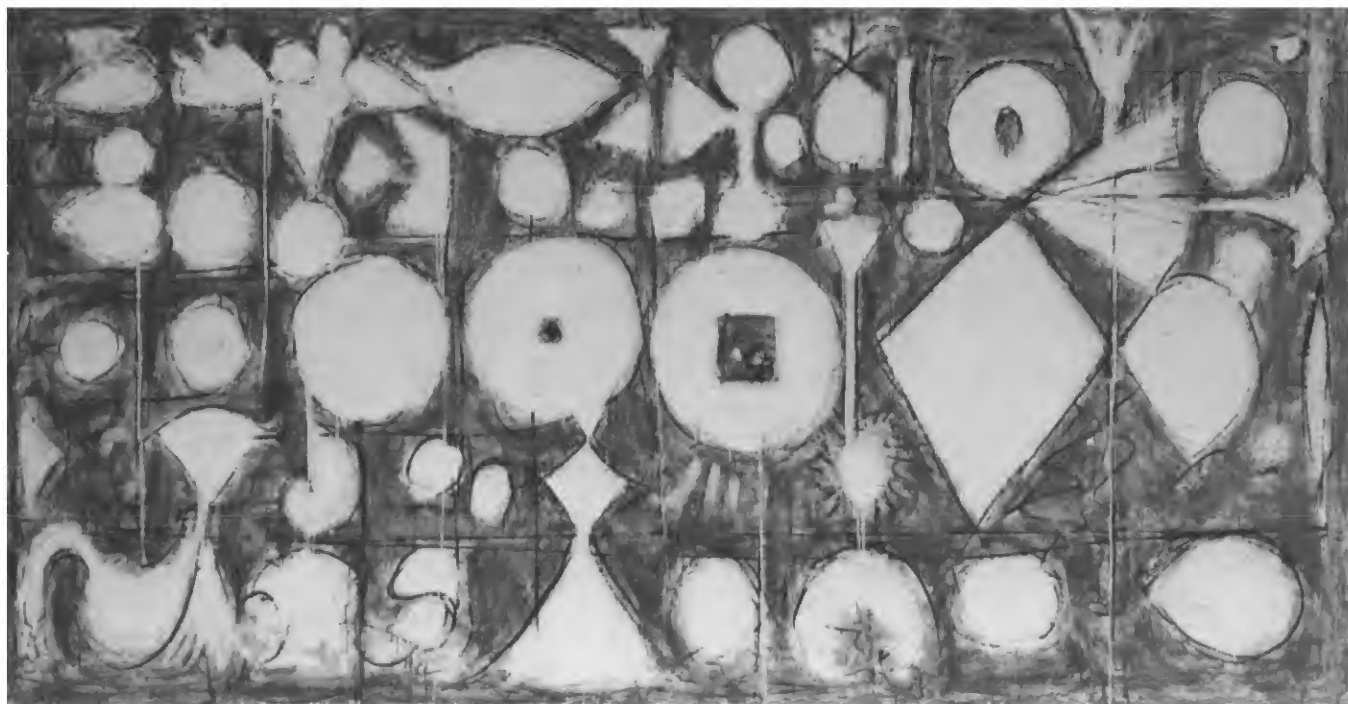
1987.3

During the 1940s Richard Pousette-Dart often paralleled the path explored by the first-generation Abstract Expressionists, with whom he worked and exhibited in New York. Both Motherwell and Pousette-Dart had one-man shows at Peggy Guggenheim's gallery Art of This Century, in 1944 and 1947 respectively. Like that of his contemporaries Bazziotes, Gottlieb, Pollock, and Stamos, Pousette-Dart's early work was concerned with infusing a spiritual content into painting by way of mythic and totemic symbols and biomorphic shapes. His creative process, however, was always far more contemplative and calculated than that of his peers, and his deep interest in ancient cosmological religions removed him from the mainstream of the group. After 1950

the artist preferred the seclusion of his studio in Rockland County, New York.

The vocabulary of significant forms—circles, triangles, and diamonds—that emerged in his work of the 1940s has continued to characterize his subsequent paintings and drawings, and in this respect his repetition of particular symbols is similar to that of Robert Motherwell. In the *Path of the Hero*, of 1950, one of Pousette-Dart's first paintings in acrylic, he creates a large composition with primarily circular shapes that are ordered along three basic horizontal registers and aligned according to an underlying grid pattern. The earthy sienna-brown tones of the ground are energetically brushed in and set off the bright white signs that are outlined in black. The two largest white circles at the center of the canvas loosely anchor the surrounding images, but our eye continually wanders over the canvas, directed by the triangular and elliptical forms. Within this complex arrangement two or three specific images can be discerned: a bird or rooster in the lower-left corner, a fish in the upper center, and next to that perhaps a butterfly. Although three-dimensional space is ignored in favor of the flat canvas surface, Pousette-Dart does suggest another dimension to his work: "I strive to express the spiritual nature of the Universe. Painting is for me a dynamic balance and wholeness of life: it is mysterious and transcending, yet solid and real."

LMM



CLYFFORD STILL

American, 1904–1980

Untitled (PH-114)

1947–48

Oil on canvas

91¾ × 70¾ in. (233 × 179.7 cm.)

Signed and dated (lower right): Clyfford 1947–8

Gift of Mrs. Clyfford Still, 1986

1986.441.3



In 1986 the Museum was fortunate to receive ten paintings by Clyfford Still as a gift from the artist's widow. A selection of these was featured in the first installation of the Lila Acheson Wallace Wing in 1987. The paintings in the gift range in date from 1943 to 1977 and enable us for the first time to present a comprehensive survey of the artist's work. Still began to develop his personal style of painting in the early 1940s while living in California; this period is represented by the small blue painting of 1943 in this recent gift. Here he added only a few jagged patches and lines of oil paint with a palette knife to the blue fabric support. The resulting painting is completely abstract, its composition spatially flattened and entirely frontal.

Between 1944 and 1946 Still worked in New York City, where he was acquainted with young artists of the Abstract Expressionist circle such as Rothko and Newman. Though he is considered an important figure in that New York School, his artistic style developed rather independently of theirs and reached full maturity in the 1950s, when he was once again living on the West Coast. In 1961 he moved to Maryland, where he continued to paint, in relative isolation, until his death in 1980.

Although Still's work did exhibit subtle changes over the years, it maintained a remarkable consistency in both handling of paint and compositional format. His paintings of the 1940s were generally dense in composition, somber in color, and thick of paint. During the 1950s and '60s his work became increasingly freer and lighter, in both color and texture. Some of his late works of the 1970s resumed the idea, suggested in the 1943 painting, of defining the space of an unpainted canvas with only a few strokes of paint. The sparsity and whiteness of these paintings are unusual in Still's oeuvre.

Typically, Still's compositions are divided into vertical units, and the canvases are large in size. Interlocking areas of color are juxtaposed rather than overlapped, defeating any sense of deep space. Paint is rigorously applied with a palette knife wielded with what the artist described as "tense slashes and a few thrusts." Eliminating all representational imagery and any sense of illusionistic space, Still concentrated on the physical, surface aspects of the painting. There is no central focus but rather an all-over activation of the surface. Underlying rhythms permeate his compositions, creating what he called a "living spirit."

L M M

CLYFFORD STILL
American, 1904–1980

Untitled (PH-962)

1960

Oil on canvas

113 × 146¼ in. (287 × 371.5 cm.)

Gift of Mrs. Clyfford Still, 1986

1986.441.7





BALTHUS (BALTHASAR KLOSSOWSKI)

French, born 1908

Thérèse

1938

Oil on cardboard mounted on wood

39½ × 32 in. (100.3 × 81.3 cm.)

Signed and dated (lower left): Balthus 1938

Bequest of Mr. and Mrs. Allan D. Emil, in honor of

William S. Lieberman, 1987

1987.125.2

Balthus constructs his compositions with the precision of an architect. His interiors are usually bare or sparsely furnished. Space and the position of each object are carefully defined. His hues are subdued and somber, and his figures remote. Within these austere and hushed interiors often lurks a sense of malaise and foreboding. These interiors serve as the setting for the painter's most personal theme, sleeping or daydreaming girls,

closed off from the outside world, in provocative poses on the threshold of sexual awakening.

Balthus sees eroticism in his young model's psyche. The tension and ambiguity of this work arise from a strange blend of sensuality and strict geometry. Thérèse Blanchard and her brother Hubert were young neighbors of Balthus at the Cours de Rohan, near the Place de l'Odéon in Paris; they appear together in at least three paintings, the most famous of which is *The Children*, 1937. Once in the collection of Picasso, it is now at the Picasso Museum, Paris.

Thérèse posed alone, or with her cat, in at least six additional paintings, in which she is usually wearing casual clothes. Here, in the finest work of the series, she is more formally dressed. She sports a brick-red jacket and a sober green skirt, which matches the upholstery of the Louis-Philippe armchair that stood in Balthus's studio.

The nonchalance of her posture and her pensive mood give her the stature of someone much older. As with so many of Balthus's adolescents, her apparent vulnerability may hide toughness.

S R

PHILIP PEARLSTEIN
American, born 1924

Female Model on Eames Stool

1978
Oil on canvas
48 × 60 in. (121.9 × 152.4 cm.)
Gift of the artist, 1987
1987.61

Since the early 1960s Philip Pearlstein has concentrated almost exclusively on the human figure. Single nudes or pairs of nudes (usually women) are arranged, like elements of a still life, in unexpected poses with props from the artist's studio (for example, rugs, furniture, and robes). Under the intense glare of the studio klieg lights, Pearlstein renders the scene with precise and unrelenting realism. The models are viewed not as personalities but as vehicles for the study of light, color, pattern, form, and composition.

The composition of the Museum's painting *Female Model on Eames Stool* is closely based on a black-and-white lithograph that the artist made the previous year. In this larger painted

version Pearlstein made small changes in pose and perspective and included such details as the rug and the architectural moldings along the wall. Contrasts in color substitute for the print's strong chiaroscuro.

We view the body as Pearlstein must have, from above, looking down at close range. This unusual vantage point produces startling distortions in the figure as well as jarring spatial ambiguities. The plane of the floor appears raised rather than flat, and the black leather Charles Eames stool (first produced in 1956) tilts precariously downward. The whole image is pushed to the surface of the canvas, confronting the viewer with its forced intimacy. The model, painted with careful attention to every vein, wrinkle, and shadow, displays an unpleasant elongation to her thighs and an abrupt foreshortening to her foot. As in most of Pearlstein's compositions, the figure is cropped by the edges of the canvas. Here, her head and shoulders are completely eliminated, as are part of her knee and foot. Despite these unsettling distortions, the angles and lines of the figure are graceful, and expertly repeated. The splayed legs form an undulating diagonal across the canvas that is more sensual than the figure itself. This piece is one of two paintings by Pearlstein recently acquired by the Museum, bringing our total representation of this influential American Realist to four paintings and one watercolor.

L M M





JIM WAID
American, born 1942

Gazelle

1986
Acrylic on canvas
67 × 118¼ in. (170.2 × 300.4 cm.)
Signed (lower right): JWaid
George A. Hearn Fund, 1986
1986.262.3

The desert landscape of the southwestern United States has provided the primary inspiration for Jim Waid's abstract paintings and pastels. Born in Oklahoma and raised in New Mexico, the artist has lived and worked in Tucson, Arizona, for the past seventeen years. He spends long periods observing the desert environment before moving into his studio to paint. The imagery that emerges in his canvases is neither representational nor narrative but rather suggests growth patterns and movement found in nature. He is concerned with evoking the

wonder and beauty of the world, and although his style of painting is expressionistic and gestural, it exhibits none of the aggressive, violent feeling that characterizes much of contemporary expressionism.

Gazelle was painted over a two-month period, during which time it underwent major revisions in color and composition. Originally bright in color, the painting evolved into a primarily black-and-white composition. Only small areas of high color remain visible under the overall white skin. The dark vertical lines that articulate the surface allude to growing plants, their forms frequently echoing those of cacti. The black and blue splotches peeking out of the white ground at the top center suggest animals camouflaged in their environment, an idea that interests the artist for its inherent figure-ground problem. Waid creates a highly textured surface with acrylic paint mixed with a lot of gel that is brushed or scraped on with almost any utensil, often a spatula. In this painting rectangular strips of dried acrylic paint have also been collaged onto the surface with glue and then painted over. Despite the multiple layers of paint and imagery, the painting has a very shallow sense of space.

LMM

RON JANOWICH

American, born 1948

Johanna

1985

Oil on canvas

102 × 60 in. (259.1 × 152.4 cm.)

George A. Hearn Fund, 1986

1986.230.3

Ron Janowich is one of a growing number of contemporary abstract painters who seek to introduce greater spatial depth and expressive content into the Minimalist idiom. The conventional way of conveying illusionistic space in painting is to depict objects in perspective. These artists, however, are attempting to solve this problem without benefit of representational imagery.

For Janowich, the answer is found in his choice of materials and in his painterly style, exemplified by the Museum's large, arch-shaped canvas *Johanna*. In this work, and in a series of much smaller canvases (13 by 9 inches) that preceded it, the artist experiments with a black-oil medium (traditionally a mixture of linseed oil and white lead cooked at high temperatures) that produces extremely defined and lucent brushstrokes. Janowich uses the direction of the brushstrokes, the luminous atmosphere, and the subtle differences in hue to project a sense of space, however ambiguous and undefined it may be. His reiteration of the arch motif in the center "doorway" and its darkened interior imply recession. He also suggests a spiritual or religious content without traditional narrative or symbolic devices by evoking church architecture and altar paintings in the shape of the canvas and by creating an image requiring contemplation. Color is monochromatic—primarily blacks and browns, through which orange-red patches are visible, adding further mystery to this painting.

L M M



For many years after World War II the art scene in Germany suffered from severe economic and emotional malaise. The Nazis' denigration of modern art and the 1945 partitioning of Berlin, the country's most vital art center, into East and West sectors, left deep scars on the nation. Germany was a nation divided, and many saw the Berlin Wall as a symbol of global conflict. During the 1950s and '60s, however, when a new generation of German artists reached maturity, a tremendous artistic revitalization occurred. Influenced by exhibitions of contemporary avant-garde art from other countries—most notably French Tachism and American Abstract Expressionism and, later, Pop Art and Minimalism—these young artists discovered a new freedom of expression that allowed them to address the positive and negative aspects of their own artistic and sociopolitical history.

Three major artistic centers emerged in the 1960s: Düsseldorf, Berlin, and, slightly later, Cologne. The seven German artists

represented by the twenty-three drawings given to the Museum by the Cosmopolitan Art Foundation and Walter Bareiss—Baselitz, Höckelmann, Immendorff, Lüpertz, Penck, Polke, and Richter—are from the first generation of avant-garde German artists. Though often referred to by the general term Neo-Expressionists, these artists work in very distinctive styles (from brutally gestural to hieroglyphic) and with individual subjects (from figurative to abstract). What they share is a general anxiety, morbidity, and intensity. A coming to terms with the conflicts within postwar Germany, and with the formal issues posed by modern art, has been the underlying impulse for their art. In Germany they have inspired younger artists, and the recent introduction of their work to the United States has brought them wider recognition and a broader sphere of influence.

LMM



MARKUS LÜPERTZ

German, born 1941

Style

1977

Oil pastel and lithographic tusche on paper

19½ × 14⅞ in. (49.5 × 37.8 cm.)

Initialed (lower right): ML

Purchase, The Cosmopolitan Arts Foundation and
Walter Bareiss Gifts, 1986

1986.297.19

A. R. PENCK
German, born 1939

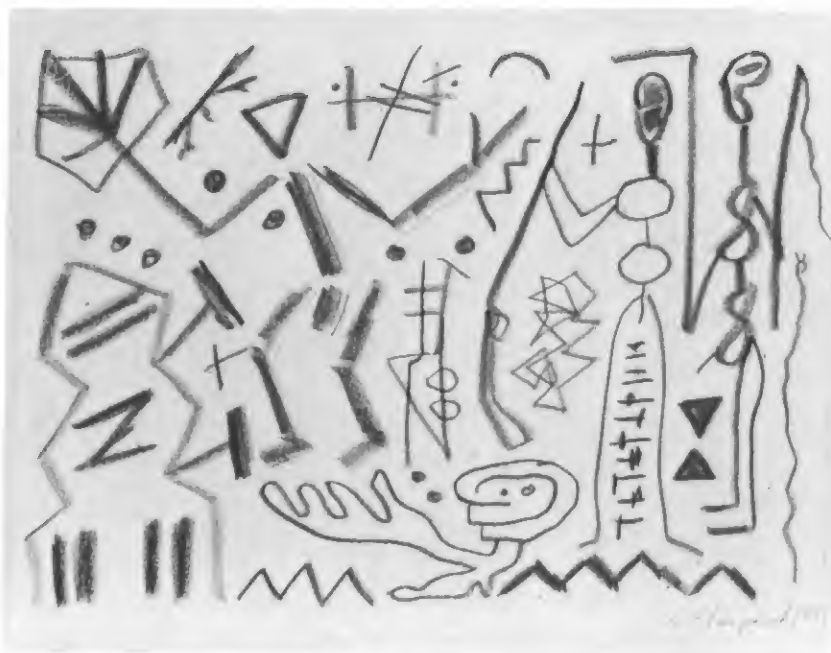
Untitled

1980
Oil pastel on paper
19 × 25 7/8 in. (48.3 × 65.7 cm.)
Signed and dated (lower right): a. r. (ar penck)80
Purchase, The Cosmopolitan Arts Foundation and
Walter Bareiss Gifts, 1986
1986.297.11

SIGMAR POLKE
German, born 1941

Untitled

1982
Watercolor on paper
27 1/2 × 39 in. (69.9 × 99.1 cm.)
Signed and dated (lower right): S. Polke 82
Van Day Truex Fund, 1987
1987.107



1986.297.11



1987.107



SAUL BAIZERMAN
American, 1889–1957

Man of the Field

About 1931–39
Copper

Height, 46½ in. (118.1 cm.); width, 30½ in. (77.5 cm.);
depth, 16½ in. (41.9 cm.)

Purchase, The Charles B. and Irene B. Jacobs Foundation Gift,
in honor of Joseph H. Hazen, 1986
1986.72.2

Although still not sufficiently remembered, Saul Baizerman was a well-respected New York sculptor in the 1940s and '50s. Early in his career (1921) he developed a technique for molding highly expressive forms out of large sheets of copper by continuously hammering both sides of the metal. He discovered that as the malleable copper was hit repeatedly, it hardened to a “steely” strength. The resulting reliefs, mounted on freestanding bases, were fully modeled in the front but hollow in the back, requiring the viewer to assume a basically frontal perspective. Baizerman worked without benefit of sketches or models, mastering a medium not conducive to corrections.

The human figure was Baizerman’s constant subject for more than thirty years. Within this theme he explored various possibilities, as exemplified by the Museum’s four recent acquisitions, which range in date from the 1930s to the 1950s. *Man of the Field*, illustrated here, is a large “classic” male torso. Two other works (also purchased through The Charles B. and Irene B. Jacobs Foundation Gift, in honor of Joseph H. Hazen) depict a portrait bust of a man and an abstracted full-length male figure. The fourth acquisition, a gracefully floating recumbent woman, is a gift in honor of Ralph F. Colin from Georgia T. Colin.

LMM

MAGDALENA ABAKANOWICZ
Polish, born 1930

Androgyn III

1985

Burlap, resin, wood, nails, and string

Height, 48 in. (121.9 cm.); width, 22 in. (55.9 cm.);
depth, 63½ in. (161.3 cm.)

Purchase, Lila Acheson Wallace Gift, 1986
1986.221a,b

In the 1960s the artist Magdalena Abakanowicz, who lives and works in Poland, received international acclaim for her large and imaginative abstract woven hangings made of various fibers and ropes. She began to make freestanding sculptures in the early 1970s from similar materials, particularly burlap, string, and cotton gauze. Her work since 1974 has featured fragmented human figures—faces without heads, bodies without heads, and torsos without legs—placed singly or in large groupings. These body parts are not only dismembered but also appear as hollow shells, the result of their being hardened fiber casts made from plaster molds. Yet despite their incompleteness, they are intended to be seen in the round, the hollow interior being as much a part of the piece as the molded exterior.

Although the casting process makes all the pieces almost identical in size and form, each attains some sense of individuality in its particular texture and pattern. The creases, ridges, and veins of the hardened-fiber surface assume organic characteristics, reminding us perhaps of the earth’s rough surface, or of the cellular composition of human skin. *Androgyn III* is a recent work, of 1985, that utilizes the same molded-torso shell found in Abakanowicz’s sculptural series *Backs*, begun in 1976. Unlike the earlier pieces, which sat directly on the floor, the *Androgyn* torsos are perched on low stretchers of wooden logs, the long poles filling in for the lost legs. Through these provocative images the artist expresses the physical and spiritual condition of mankind. As she says, they are “about existence in general.”

LMM





MARISOL
American, born 1930

Self-Portrait Looking at The Last Supper

1982–84

Painted and drawn wood, plywood, brownstone,
plaster, and aluminum

Height, 121½ in. (307.6 cm.); length, 358 in.
(909.9 cm.); depth, 61 in. (154.9 cm.)

Gift of Mr. and Mrs. Roberto C. Polo, 1986
1986.430.1–129

Leonardo da Vinci's famous fresco *The Last Supper* is the subject of Marisol's contemporary wood, stone, and plaster sculpture. In this monumental thirty-foot-long construction (the fresco is also this length), she faithfully translates the illusionistic perspective of the painting into three-dimensional forms and space. The painting's ambiguities between reality and illusion and plane and volume find correspondences in the sculpture. Although Marisol's work is a sculpture, our perception of space and dimension is constantly shifting between two dimensions and three. The figures are

neither fully rounded nor consistently flat. Marisol combines modeled forms, such as the chiseled wooden heads and feet of some of the apostles and the food and plates on the table, with flat wooden planes, delicately painted and drawn, that represent the torsos of the apostles. The central figure of Christ is beautifully chiseled from a block of salvaged New York City brownstone. His serene, ashen appearance separates him from the dramatically gesturing wooden figures around him even as his solidity provides the visual and emotional anchor for the scene. Scrutinizing *The Last Supper* from across the room is a single wooden figure that we recognize as the artist herself. Her presence reaffirms the point that art is about looking, evaluating, and re-inventing what one sees. Here she reexamines not only Leonardo's painting but her own creative process as well.

As an artist whose work spans thirty years, Marisol has never fit comfortably into any one category. Her use of popular-culture imagery allied her with the Pop artists of the 1960s, but her superb craftsmanship and naive style of figuration have also suggested a folk-art tradition. This is the first work by this individual modern sculptor to enter our collection.

LMM

SEYMOUR LIPTON
American, 1903–1986

Catacomb

1968
Nickel silver on Monel Metal
Height, 83 in. (210.8 cm.)
Gift of the artist, 1986
1986.176.3

In 1986 the important American sculptor Seymour Lipton presented five major pieces to the Museum: one made of wood, one of sheet lead, and three of nickel-silvered Monel Metal. This gift significantly expands our representation of one aspect of twentieth-century sculpture and, in conjunction with *Pioneer* (1957), already in the collection, enables us to survey Lipton's work from 1937 to 1978. Lipton is considered among the foremost sculptors associated with New York's first-generation Abstract Expressionists and is recognized as a master of the direct-metal technique. As with much Abstract Expressionist

painting, his sculpture displays a raw dynamism that is drawn from mythic and metaphysical sources.

Created in 1968, *Catacomb* characterizes Lipton's mature handling of forms and materials. Sheets of cut and bent Monel Metal were brazed with nickel-silver rods and an oxyacetylene torch to produce highly textured and expressive surfaces. The strength and durability of this medium allowed him freer invention of forms and manipulation of space. Massive and earth-bound, *Catacomb* is concerned, as the title indicates, with dark, forbidding recesses and the "being" trapped within the curved metal walls. Figurative sources inspire even Lipton's most abstract work, whether in their proportions and arrangements of forms or in their interpretation of what the artist has called the "Rites of Passage." As Lipton explained, "Gradually the sense of dark inside, the evil of things, the hidden areas of struggle became for me a part of the cyclic story of living things. The inside and outside became one in the struggle for growth, death, and rebirth in the cyclic renewal process. I sought to make a thing, a sculpture as an evolving entity: to make a thing suggesting a process."

L M M





TONY SMITH
American, 1912–1980

Amaryllis

1965
Painted steel
Height, 135 in. (344.9 cm.); width, 128 in. (325.1 cm.);
depth, 90 in. (228.6 cm.)
Anonymous Gift, 1986
1986.432a,b

Having worked as an architect for some twenty years (1938–60), it is not surprising that Tony Smith approached sculpture, which he practiced from 1960 to 1980, in an architectural manner, as something to be designed with mathematical precision from geometric components. His method was to manipulate numerous small geometric solids that were cut and pasted from cardboard until a satisfactory arrangement emerged. The small cardboard maquette, or sometimes a larger version of it, was then sent to the foundry to be enlarged and cast in steel. The result often startled the artist, as the work loomed to monumental proportions.

The Museum's large black painted-steel sculpture *Amaryllis* exemplifies his style and suggests the expressive possibilities and visual intricacies that could be achieved with a relatively limited number of elements. Here, as in many of Smith's pieces, a single geometric form (in this case a tetrahedron, a triangular-based pyramid) is used repeatedly to create a larger, more irregular configuration. In *Amaryllis* two of these composite forms, identical in size and shape, are joined together: one piece is placed horizontally on the ground; the other extends vertically at an angle from the top. As the viewer moves around the sculpture its configuration changes constantly—stretching and contracting, balancing and unbalancing. This eccentricity of form reminded the artist of an amaryllis plant, which he described as “a kind of orchid made out of wood or some terrible aberration of form.” He continued, “That’s how I thought of *Amaryllis*, but then, after a while, I began to see that it had some kind of presence. The qualities which I thought so strange actually pulled themselves together into a kind of contemporary expression of form which although novel wasn’t just frivolous.” Smith has often been associated with the Minimalists of the 1960s, but, unlike those artists who negated content, he was always receptive to the idea of abstract sculpture being evocative of objects and attitudes.

LMM



JIM DINE
American, born 1935

The Crommelynck Gate with Tools

Designed 1983, cast 1986
Painted bronze, cast 6/6
Height, 9 ft. (274.3 cm.); width, 12 ft.
(365.8 cm.); depth, 3 ft. (91.4 cm.)
Purchase, Linda and Morton L. Janklow Gift, 1987
1987.91a,b

In the 1960s Jim Dine was an important figure in American Pop Art. However, Dine's choice of such colloquial imagery as tools, robes, and hearts went beyond purely social commentary and suggested more personal significances. Dine has always worked with a relatively small number of motifs, and they have recurred in his work with regularity over a twenty-five-year period. What changed during this time was not the content of his art but his stylistic handling of it. The paintings of the 1960s are flatly colored and hard-edged; the work of the 1980s, gesturally expressionistic.

In 1981 Dine began a series of paintings that were inspired by the nineteenth-century wrought-iron gate at the entrance to

the Paris studio and residence of the French master printer Aldo Crommelynck. Dine had worked with Crommelynck since 1973, and the series of gate paintings (1981), prints (1982–83), collage drawings (1983), and sculptures (1983–86) that resulted celebrated their friendship and artistic collaboration. Our sculpture, designed in 1983 and cast in 1986 at the Bronze Aglow foundry in Walla Walla, Washington, is the sixth in an edition of six painted bronzes (a seventh cast was made for the artist).

Dine's interpretation of the Crommelynck gate does not faithfully replicate the original's intricate serpentine grillwork. Instead, he distills from it the strong linear scaffolding within which a multitude of elements, often curvilinear, are incorporated. Assorted tools, clamps, hammers, pliers, and so on, which are also bronze casts, are twisted into contorted shapes—linear accents on a linear framework. Affixed to the gate, and often protruding into the viewer's space, the tools are substitutes for the complex arabesques of the original grillwork. In this quietly powerful sculpture Dine combines two of his most potent motifs: tools (a reference to sexuality, family, and identity) and gates (a metaphor for creation and passage).

LMM

ELLSWORTH KELLY

American, born 1923

Curve XXXII

1982

Cor-ten steel

Height, 108 in. (274.3 cm.); width, 104¼ in.
(264.8 cm.); depth, 18¼ in. (46.4 cm.)

Anonymous Gift, 1986

1986.419.2

The American artist Ellsworth Kelly is perhaps best known for his brightly colored, hard-edged, abstract paintings, such as *Blue Red Green* (1962–63), already in our collection, but over the past three decades he has also produced an impressive body of sculpture. The ideas for these sculptures often grow out of his paintings and parallel their emphasis on flatness, rigid frontality, and reductive color and form. The shapes he creates in both painting and sculpture are frequently taken from details in the environment (doors,

barns, and sidewalks, for example), but their radical simplification eliminates all narrative and functional identity.

Since 1972 Kelly has been working on a sculpture series, in a variety of materials (wood, aluminum, stainless steel, and weathering steel), that explores combinations of curved and straight edges. *Curve XXXII*, a recent serial work given to the Museum by the artist, is one of two equal-size sculptures that transform a basic square by altering two of its sides. In the Museum's piece illustrated here, both sides curve gently inward in a concave manner; its companion piece, conversely, bulges out at the sides. To Kelly, concave forms are associated with the male figure, convex forms with the female. *Curve XXXII* is cut from a piece of dark blue-gray Cor-ten steel, which the artist calls "weathering steel" because its surface texture, patterns, and color change over time when the metal is left outdoors. These changes and the marks made on the surface during handling at the foundry are welcomed by the artist and produce a gestural, poetic effect. Although the steel is actually flat, one feels a sense of depth and subtle movement when standing in front of the sculpture.

LMM





VICTOR HORTA
Belgian, 1861–1947

Side Chair

About 1902
Mahogany with new upholstery
Height, 37½ in. (95.3 cm.); width, 17 in. (43.2 cm.);
depth, 16½ in. (41.9 cm.)
Purchase, Peter Palumbo Gift, 1987
1987.30

JEAN DUNAND
Swiss, 1877–1942

Table

About 1925
Red lacquered wood with eggshell inlay
Height, 27½ in. (68.9 cm.); width, 27½ in. (70.2 cm.);
depth, 18¾ in. (47.9 cm.)
Gift of Mr. and Mrs. Michael Chow, 1986
1986.400

Although the Metropolitan Museum made its first acquisitions of Art Nouveau and Art Déco objects in the 1920s, there remain many significant gaps to be filled. These two designs, in fact, represent our first pieces of furniture by Victor Horta and Jean Dunand, both central figures in early twentieth-century design.

Victor Horta, the Belgian architect, was one of the principal originators of the Art Nouveau style in the 1890s. In reaction to late nineteenth-century historical revivals, these fin-de-siècle designers sought to create an original style, one that was characterized by asymmetrical, curvilinear decoration derived from nature. This side chair is a masterly essay of the serpentine line in every element: seat profile, stretchers, and subtly carved crest rail.

Born in Switzerland, Jean Dunand worked in Paris after 1897, first in an Art Nouveau style but increasingly after World War I in a more geometric mode. He learned the technique of Japanese lacquer from Sugawara and quickly became one of the principal exponents of fine lacquer in Art Déco design. He adopted this for everything from large architectural screens to furniture and even metal vases. This rectangular drop-leaf table with chamfered corners is one of his most elegant designs. The legs and edging are of a deep red lacquer, while the horizontal surfaces are veneered in irregular squares of eggshell lacquer—a tactile surface of the greatest sensitivity. Seen together, these two pieces of furniture illustrate the marked differences between two of the major styles of the first quarter of this century.

RCM

ALDO NASON
Italian

Vase

1960s
Glass

Height, 13 in. (33 cm.); width, 5 in.
(12.7 cm.); depth, 4 in. (10.2 cm.)

Gift of Paul F. Walter, 1986
1986.436.18

PAOLO VENINI
Italian, 1895–1959

Vase

1950s
Glass

Height, 7¾ in. (19.7 cm.); width, 6¾ in.
(17.1 cm.); depth, 5¾ in. (14.6 cm.)

Gift of Paul F. Walter, 1986
1986.436.9

FLAVIO POLI
Italian, born 1900

Vase

About 1955–58
Glass

Height, 9 in. (22.9 cm.); width, 9 in.
(22.9 cm.); depth, 2 in. (5.1 cm.)

Gift of Paul F. Walter, 1986
1986.436.15



One of the weakest aspects of the Museum's post–World War II decorative-arts collection has until now been our glass holdings. An extraordinary bequest of eighteen pieces has immediately given the Metropolitan significant representations of the work of nine artists from six countries. Three pieces have been chosen to illustrate the central role that Italy—that is, the many glassworks in Murano—has played in the postwar movement. It is one in which the Modern spirit has been tempered by traditional techniques—that characteristic Italian marriage of the old with the new.

The tapered vase by Aldo Nason (at right) represents the flamboyant aspect of Italian glass design in which a riot of color and pattern approaches the grotesque. In this example, Nason's design seems to depict an undersea world of dark blue glass where black-and-white-striped forms swim through swirling golden tendrils. Venini, perhaps the preeminent glasshouse since the 1920s, is represented by a tapered oval vase (at center) rich in color and pattern: a translucent blue band at the top and the dark green base are separated by a middle stripe with an "amoeba" pattern in shades of white, yellow, and blue. Standing in strong contrast to both these pieces is Flavio Poli's powerful geometric vase (at left). The exterior of the ovoid is clear glass in which envelopes of bright blue glass have been suspended. The refraction of light through the massive layers creates an iridescent effect. These three selections are an apt illustration of the Italian disposition to infuse Modern design with a decorative quality, disproving once again Adolf Loos's Modernist maxim that "Ornament is a Crime."

RCM

TOSHIKO TAKAEZU
American, born 1922

"Air" Vase

1967
Glazed porcelain

Height, 6⅞ in. (17.5 cm.); width, 6⅞ in. (16.8 cm.);
depth, 6⅞ in. (16.8 cm.)

Gift of Mr. and Mrs. Louis Grotta, 1986
1986.417.1

"Sakura" Vase

1967
Glazed porcelain

Height, 5 in. (12.7 cm.); width, 5¼ in. (13.3 cm.);
depth, 4¾ in. (12.1 cm.)

Gift of Mr. and Mrs. Louis Grotta, 1986
1986.417.2

Toshiko Takaezu was born in Hawaii, so it is natural that she should have an affinity for Far Eastern ceramics. Her early training was in Honolulu, but it was the three years (1951–54) spent at the Cranbrook Academy of Art under the tutelage of Maija Grotell, the Finnish-American ceramicist, that were the most formative of her early career. Takaezu is considered one of Grotell's most distinguished students and is indeed now ranked among the leaders in contemporary American ceramics.



These two vases, which the artist considers her first mature works, are extraordinary designs and central to an understanding of her oeuvre. "Air" (at right) has a body of the greatest simplicity: an irregular hemispherical form that rises to a diminutive spout. The grayish pink glazes float mistlike in the subtlest formations. "Sakura"—meaning "cherry blossom"—is more oval in shape but has the characteristic small neck. The glazes—here a more subdued pinkish gray—are highlighted with darker brushstrokes of color. Though diminutive in size, the vases invite on each viewing that prolonged contemplation that brings to the viewer a deeper understanding of a great work of art. They are among the most cogent reaffirmations of Mies van der Rohe's axiom "less is more."

RCM

ETTORE SOTTASS, JR. (design)

Italian, born Austria, 1917

POLTRONOVA (manufacture)

"Asteroide" Lamp

1968

Colored perspex and cast aluminum

Height, 28½ in. (72.4 cm.); width, 10¼ in. (26 cm.);

depth, 5¼ in. (13.3 cm.)

Purchase, Theodore R. Gamble Jr. Gift, in honor of his mother,

Mrs. Theodore Robert Gamble, 1987

1987.64.1

SUPERSTUDIO (design)

(Adolfo Natalini, Cristiano Toraldo di Francia,
Roberto and Alessandro Magris, Piero Frassinelli)
Italian

POLTRONOVA (manufacture)

"Gherpe" Lamp

About 1967

Plastic, chrome-plated steel, chrome-plated brass

Height, 15¾ in. (40 cm.); width, 15½ in. (39.4 cm.);

depth, 7 in. (17.8 cm.)

Purchase, Theodore R. Gamble Jr. Gift, in honor of his mother,

Mrs. Theodore Robert Gamble, 1987

1987.6.1

Italy has been a preeminent center of Western design for more than two decades. One can speak in general of two major schools that reflect very different design approaches. On the one hand, there is a group concerned primarily with designing consumerist objects, refined forms crafted from luxurious materials; it is represented by major architects such as Mario Bellini, Vico Magistretti, and Tobia Scarpa. On the other hand, there has been a more radical set embracing a philosophical design approach in which objects are an expression of social commentary; its leaders include Gaetano Pesce, Superstudio, and Ettore Sottsass.

Two recent acquisitions are representative of this latter work from the late 1960s. In the "Asteroide" lamp, Sottsass has addressed the issue of how to design a table lamp that would employ not the standard incandescent bulb but a U-shaped fluorescent fixture normally employed for commercial ceiling lights. His solution was a streamlined metal base painted an iridescent purple blue, which rises to a bipartite column of opaque white and transparent pink plastic held together by a metal rim: in all, a totemic ode to neon lighting. Superstudio's design—the "Gherpe" lamp—also employs plastic, in this case six interlocking arcs; when illuminated the translucency of the material creates shadows and highlights recalling a nautilus shell. Both lighting fixtures are thus notable product designs in their synthesis of innovative technology and visual imagery.

RCM



PRIMITIVE ART



PRECOLUMBIAN ART

Mantle

Peru (Ocucaje), about 400 B.C.
Wool (interlinked sprang)
56 × 79 in. (142.1 × 200.5 cm.)
Gift of Rosetta and Louis Slavitz, 1986
1986.488.1

During the mid- to late first millennium B.C., people living in what is now southern Peru made some of the most extraordinary textile products of Precolumbian America. Gifted with inordinate inventiveness and superior technical virtuosity, the people of Paracas Peninsula and the adjacent Ica Valley created garments of a size, color, and presence that were seldom equaled, and never surpassed, in later Peru. Today, the Paracas garments are known chiefly from burial contexts, where a mantle such as this may have been used to envelop the deceased.

Ica Valley burials have yielded related textiles, particularly at Ocucaje, a high-water oasis in the lower valley where arable land has attracted inhabitants from prehistoric times to the present day. The ancient burials were placed in small groups of individual tombs on the edges of this cultivable land. Items such as spear throwers, panpipes, a few gold ornaments, and numerous ceramic vessels accompanied the textile-wrapped body.

The mantle is made in a plaiting technique called “interlinked sprang,” which enjoyed favor for a few generations in the south before being supplanted by loom weaving techniques that produced openwork textiles of very similar effect. The patterning of interlinked sprang was made by individual hand manipulation and was based on the dense regularity of linked areas contrasted with open areas formed by omitting the links. The pattern here incorporates an Oculate Being, a deity identified by the goggle-like rings around the eyes. The heads of the figure are frontal, whereas the bodies are in profile; the figures alternate, right side up and upside down, across the mantle.

JJ

Entries by Julie Jones, *Curator*; Kate Ezra, *Assistant Curator*.

AFRICAN ART



Figure

Nigeria (Yoruba), 19th–20th century
Wood, glass beads, cloth, leather, fur, metal, and pigment
Height, 12 in. (30.5 cm.)
Gift of Ernst Anspach, 1986
1986.471

Two objects demonstrating the importance of beads in African art are among the Museum's recent acquisitions. Beads as a means of body decoration are one of the earliest African art forms and as such are represented in the oldest surviving African sculptures, the terracottas of the Nok culture of Nigeria, dated from 500 B.C. to A.D. 200. Beads have been found in profusion at archaeological sites throughout sub-Saharan Africa, such as Igbo Ukwu, a ninth- to tenth-century site in southeastern Nigeria where more than 165,000 glass and stone beads of Indian, European, and local manufacture have been identified. Ships that plied the Indian Ocean in the first millennium A.D. brought beads from India to the East African coast, to be carried overland throughout the continent. Beads from Europe were transported to Africa first by camel caravan across the Sahara and later, after the fifteenth century, by European trading ships. The earliest and most important European source for glass beads was Venice, but in the seventeenth century beads were also produced in Amsterdam, and in the nineteenth century Czechoslovakia became a major exporter of beads to Africa. Glass and stone beads were also produced locally, in parts of Mali, Nigeria, and Ghana.

Because beads were a luxury commodity imported over long distances, their use was—and often still is—restricted to the most powerful segments of African society. Among the Yoruba of southwestern Nigeria, rulers wear and use elaborately beaded regalia—veiled crowns, hats, robes, slippers, thrones, footrests, fans, fly whisks, and staffs. Beaded objects are also used in the



worship of some Yoruba deities, such as Ifa, the god of fate who dominates all the other gods, and Shango, the thunder god who himself was once a king. Yoruba beaded objects are densely embroidered with tiny opaque and translucent “seed” beads whose vivid colors, glittering surfaces, and active compositions convey the splendor of rulers and deities alike.

The present figure wears a beaded jacket, with its front and back embroidered in neat, balanced fields of lozenges, triangles, stripes, and interlace patterns. A carved wooden head and flexible cloth arms and legs with leather hands and feet extend from the beaded robe. The body, made of several types of imported and locally woven cloth, seems to be bursting with its stuffing material, although whether the figure is merely packed with more cloth or is filled with protective, medicinal, or power-enhancing ingredients remains unknown. Two triangular leather-and-fur amulets encircle the neck, perhaps a subtle reference to other powerful substances contained within the body of the figure itself.

A possible parallel to this figure may be found in the arts associated with Osanyin, the Yoruba god of herbalism. Osanyin priests are trained to heal with herbal medicines. They are also ventriloquists and answer questions about health during performances in which they speak through small puppets with movable arms and bodies concealed by a beaded fringe. Beads are essential to Osanyin arts, not only because oral tradition says the god was born a prince but also because devotees say the varied colors of the beads suggest the many-hued leaves his priests must use in healing. This figure's beaded garment, puppet-like limbs, and body stuffed to bursting with substances whose very secrecy confers power suggest it was used in the worship of Osanyin.

KE

Bibliography: W. G. N. van der Sleen, *A Handbook on Beads*, Liège, 1967; Robert Farris Thompson, “Icons of the Mind: Yoruba Herbalism Arts in Atlantic Perspective,” *African Arts* 8, no. 3 (1975), pp. 52–59; William Fagg, *Yoruba Beadwork*, New York, 1980.

Container and Stopper

Cameroon (Grassfields), 19th–early 20th century

Calabash, glass beads, cloth, wood, and basketry

Height, 30 in. (76.2 cm.)

Purchase, Gifts in memory of Bryce Holcombe, 1986

1986.336ab

In the lush savanna area of western Cameroon known as the Grassfields, utilitarian objects belonging to the rulers of the area's many kingdoms were transformed into symbols of royal status through the application of vast quantities of tiny, brilliantly colored glass beads imported from Europe. This container is made of a long-necked, bottle-shaped calabash affixed to a cylindrical support of plaited basketry; the carved-wood stopper depicts two opposed horned-animal heads and a third animal head pointing upward. The resulting assemblage has been covered entirely with coarsely woven cloth, which in turn is densely embroidered with strands of beads tacked down every few centimeters. Bead-embroidered calabashes, used exclusively by Grassfields kings to hold palm wine, would be displayed along with the ruler's other possessions on ceremonial occasions. In some Bamileke chiefdoms in the southern Grassfields beaded calabashes were also used to hold parts of the skulls of past rulers.

In the mid-nineteenth century the expansion and consolidation of political power among the various Grassfields kingdoms created conditions favorable to long-distance trade; consequently, increased quantities of beads were brought to the Grassfields by Hausa traders, who obtained them primarily from markets in the Benue River valley to the north. Beads were considered solely a royal prerogative and were a dazzling indicator of the king's wealth. In addition to the royal calabashes, thrones, stools, staffs, fly whisks, drinking horns, pipestems, bags, sword sheaths, leopard pelts, and other royal accouterments were embroidered with beads, as were sculptures of royal ancestors and court-related masks and headdresses.

The abstract geometric motifs created by the beads often allude to the attributes of royal power. The spoked medallions on the spherical belly of this vessel refer to the earth spider. This spider, which burrows in the earth, is used in divination and is a symbol both of royal wisdom and of the power to communicate with earth-dwelling ancestral spirits. Lozenges on the sides and bottom edge of the cylindrical stand, and on the stopper, are derived from the frog, which in the Cameroon Grassfields connotes fertility and increase, a benefit of living in a stable, peaceful kingdom. As in this example, the arrangement of patterns generally conforms to the three-dimensional form of the vessel, whereas the shimmering, strongly contrasting colors of the beads seem simultaneously to reinforce and deny its solidity. This container was formerly owned by the twentieth-century artist Alexander Archipenko, who explored in his own "sculpto-paintings" the relationship between solid geometric forms and colored surfaces.

KE

Bibliography: Christraud Geary, "Bamum Thrones and Stools," *African Arts* 14, no. 4 (1981), pp. 32–43; Pierre Harter, "Les Perles de verre au Cameroun," *Arts d'Afrique Noire* 40 (1981), pp. 6–22; Tamara Northern, *The Art of Cameroon*, Washington, D.C., 1984, p. 134.



ASIAN ART

CHINESE ART



Entries by Martin Lerner, *Curator*; Alfreda Murck, *Associate Curator and Administrator*; Barbara B. Ford, *Associate Curator*; Maxwell K. Hearn, *Associate Curator*; Suzanne G. Valenstein, *Associate Curator*.

Plate

Chinese (Yüan dynasty), about mid-14th century
Porcelain painted in underglaze blue
Diameter, 18 in. (45.7 cm.)
Purchase, Mrs. Richard E. Linburn Gift, 1987
1987.10

This splendid plate is an especially strong example of a distinctive group of heavily potted mid-fourteenth-century Chinese blue-and-white porcelains. It is charged with vitality. With unerring strokes of his cobalt-tipped brush, the artist has managed to portray a fish (probably a sea perch) swimming, with enormous exuberance, among aquatic plants. The freely drawn lotus scroll—with its distinctive spiky leaves—in the cavetto is quite lively; the painting of the blossoms is particularly well done. The base of the plate is unglazed, and the unglazed body has burned a typical light reddish brown.

The attribution of this plate and its kindred wares is based on a pair of blue-and-white vases that are dated in accordance with 1351 in the Percival David Foundation of Chinese Art in London. A fourteenth-century attribution was further confirmed in the early 1970s with the discovery of a large number of broken plates of this type in the ruins of a palace that was destroyed in 1398 in Delhi. Recent finds at the Hu-r'ien kiln complexes at Ching-te Chen, in Kiangsi Province, document the area in which this type of porcelain was produced.

SGV

Cup

Chinese (Ming dynasty, Ch'eng-hua mark and period), 1465–87
Porcelain painted in underglaze blue and overglaze enamels in the
tou-ts'ai style
Diameter, 3¼ in. (8.3 cm.)
Purchase, Mrs. Richard E. Linburn Gift, 1987
1987.85



During the Ch'eng-hua reign of the Ming dynasty, Chinese porcelains made for the court reached an unprecedented level of delicacy and refinement. Indeed, some enthusiasts insist that the finest porcelains ever made in China's long history of ceramics were produced during these years. The most highly treasured of all Ch'eng-hua wares are those rare porcelains decorated in the *tou-ts'ai* ("contrasting" or "contending" colors) style. This type of decoration, which was developed during the Ch'eng-hua reign, combines underglaze blue and delicate overglaze enamel colors; it is always confined to intimate objects, such as this cup.

The ivory-white glaze on this little Ch'eng-hua *tou-ts'ai* "chicken cup" has a particularly unctuous quality to it that is characteristic of Ch'eng-hua imperial porcelains. The cup is painted on the exterior in pale underglaze blue and jewel-like overglaze iron-red, green, yellow, and aubergine enamels. Each side shows a cock, a hen, and chicks; they are separated by red-flowered peonies and yellow lilies growing from blue rocks. There is a six-character mark in underglaze blue on the base that reads *Ta Ming Ch'eng-hua nien chih* (Made during the Ch'eng-hua reign of the Great Ming dynasty).

SGV

Bibliography: *Exhibition of Ancient Chinese Ceramics from the Collection of the Kau Chi Society of Chinese Art in Association with the Art Gallery, the Chinese University of Hong Kong* (exhib. cat.), Hong Kong, 1982, p. 95.

HSÜ KU
Chinese, 1823–1896

Cat and Butterflies

Hanging scroll, ink and color on paper
52½ × 25¾ in. (133.4 × 65.4 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.52

During the past fifteen years the Metropolitan Museum has formed one of the major collections of Chinese painting and calligraphy outside China. Until now, however, the focus of acquisitions has been on paintings executed prior to 1800. This year, the chronological breadth and depth of our holdings have been dramatically extended through the magnificent gift of Robert Hatfield Ellsworth. The gift, which includes 446 paintings, constitutes the largest and most important assemblage of nineteenth- and twentieth-century Chinese painting in the West. The collection contains the works of 190 artists, including major pieces by every important painter working during the past 150 years; it thus provides a comprehensive and stunning survey of the achievements of the period that carries the Museum's coverage of Chinese art into the mid-twentieth century.

Hsü Ku, whose given name was Chu Hsü-pai, served as a military official under the Manchus, but abandoned government service during the T'ai-p'ing Rebellion and became a Buddhist monk. One of the most innovative artists of the nineteenth century, Hsü often depicts animals and fish as if endowed with human emotions. The intent concentration of this cat on a group of fluttering butterflies may have a deeper level of meaning: recalling the parable in the *Chuang Tzu* about the philosopher who was uncertain whether he had been dreaming about life as a butterfly or was a butterfly dreaming he was a philosopher, the image implies an unbridgeable gap between dream and reality.

Hsü's inscription states that he was inspired by the brush style of Hua Yen (1682–1765), one of the "Eight Eccentrics of Yangchow."

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, p. 95; vol. 2, p. 51.



JEN I
Chinese, 1840–1896

Scholar on a Rock

Fan, ink and color on alum paper
7½ × 21⅓ in. (19.1 × 53.8 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.49



Jen I, who is generally known by his pseudonym, Jen Po-nien, worked in Shanghai, where he became one of the most popular artists of the century. The brilliant pupil of Jen Hsiung, to whom he is unrelated, Jen is best known for his highly stylized figure paintings in the manner of his fellow townsman, the seventeenth-century master Ch'en Hung-shou (1598–1652). In this painting the juxtaposition of the scholar hunched over his book with the richly convoluted garden rock not only suggests the figure's attainment of a serene detachment but on a deeper level may also suggest that man and rock are really kindred spirits of comparable complexity and durability.

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, p. 94; vol. 2, p. 47.

CH'I PAI-SHIH
Chinese, 1863–1957

Insects and Plants (Leaf I)

Dated 1943
Album of 12 paintings, ink and color on paper
Each leaf, 10⅞ × 13½ in. (25.7 × 34.3 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.231

Born of a peasant family, Ch'i Pai-shih was employed as a carpenter before taking up painting; his homely subjects and direct, expressive, ink-wash idiom enabled him to create one of the most distinctive and popular styles in modern Chinese painting.

This album, entitled by the eighty-year-old artist as simply "What I am capable of," presents a delightful sampling of Ch'i's subject matter, brush styles, and sense of humor. Each image juxtaposes a single insect with a vegetable, flower, or object with which it is commonly associated: a mantis beside two ears of corn (illustrated), a dragonfly hovering over a lotus, a cicada clinging to a willow bough, grasshoppers alongside ripening heads of millet and rice, a butterfly flying toward chrysanthemum blossoms, a moth next to a lighted oil lamp, a cockroach beside an empty porcelain dish. In each case, the insect has been minutely described using a meticulous, fine-line technique while the plants or implements have been swiftly drawn in a spontaneous and exuberant ink-wash manner akin to the expressive style of Wu Chang-shih (1844–1927). Ch'i's brilliance lies not merely in capturing the character of each plant and insect he portrays but in endowing his humble protagonists with personalities so that vegetables and bugs appear to interact and almost to talk to one another.

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, pp. 165–66; vol. 2, p. 203.





WANG CHEN
Chinese, 1867–1938

Buddhist Sage

Dated 1928

Hanging scroll, ink and color on paper

78½ × 36⅞ in. (199.4 × 93.7 cm.)

Gift of Robert Hatfield Ellsworth, in memory of

LaFerne Hatfield Ellsworth, 1986

1986.267.156

A successful Shanghai businessman as well as a devout Buddhist, Wang Chen is best known for his paintings of Buddhist figures in the calligraphic brush manner of his teacher Wu Ch'ang-shih (1844–1927). This large-scale work, done one year after his master's death, not only reveals Wang's devotion to Ch'an (Zen in Japanese) Buddhism but may also refer to his role as Wu Ch'ang-shih's disciple. The painting portrays the legendary Buddhist sage Bodhidharma and his Chinese disciple Hui-k'o, who cut off his arm to demonstrate his religious resolve. Wang's use of rich colors and bold ink dots and slashes in his description of the landscape is typical of his teacher's style; the simplified outlines of his figures, however, may be inspired by the works of such Sung- and Yüan-dynasty Ch'an painters as Liang K'ai (active about 1200) and Yin-t'o-lo (active about 1340), whose paintings Wang could have seen on his business trips to Japan.

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, p. 135; vol. 2, p. 131.

HUANG PIN-HUNG
Chinese, 1864–1955

Twelve Strange Peaks (Leaf D)

Album of 12 paintings, ink on paper
Each leaf, 22 × 16¼ in. (55.9 × 41.3 cm.)

Gift of Robert Hatfield Ellsworth, in memory of

LaFerne Hatfield Ellsworth, 1986

1986.267.203

One of the foremost landscapists of the twentieth century, Huang Pin-hung drew inspiration from the landscape styles of seventeenth-century Individualist artists working in his native Anhui Province. This album of travel sketches, executed in the last years of the artist's long career, is a brilliant example of Huang's use of the linear, dry-brush manner of earlier Anhui School masters. Stripped of the lush ink-wash texturing and splashes of color with which Huang typically fleshes out his landscapes, these studies—scenic mountains in Hunan and Szechuan Provinces—expose the bony structure of Huang's compositions in which three-dimensional forms are sculpted with line alone.

MKH

Bibliography: James Cahill, ed., *Shadows of Mount Huang: Chinese Painting and Printing of the Anhui School*, Berkeley, 1981, no. 68; Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, pp. 152–53; vol. 2, p. 170.





CHANG TA-CH' IEN
Chinese, 1899-1983

Lotus

Dated 1946
Hanging scroll, ink and color on paper
59½ × 28½ in. (151.2 × 71.3 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.360

This impressive painting of lotuses reflects the disparate strands of Chang Ta-ch'ien's training as a painter. The rich ink-wash treatment of the leaves recalls Chang's early interest in the Ming loyalist painter Chu Ta (Pa-ta-shan-jen, 1626-1705), whose highly expressive works Chang studied with his Shanghai mentor, Li Jui-ch'ing (1867-1920). The vividly colored blossoms, on the other hand, not only show Chang's training in the precise, descriptive style of bird and flower paintings but also reflect his encounter with depictions of lotuses in the scenes of Buddhist paradises that he examined and copied from 1940 to 1942, when he resided at the Thousand Buddha Caves near the oasis of Tun-huang.

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800-1950*, New York, 1987, vol. 1, pp. 210-11; vol. 2, p. 300.

FU PAO-SHIH
Chinese, 1904-1965

Plucking the Strings and Watching Geese in Flight

Dated 1948
Hanging scroll, ink and color on paper
14¼ × 23¾ in. (36.2 × 60.3 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.278

Fu Pao-shih rose from a background of extreme poverty to become one of the most influential painters and art historians of his generation. Between 1933 and 1936 Fu studied art in Japan, where he honed his skills as a scholar and developed his notions of a new national painting style that would draw upon China's literati painting traditions. It was also during this period that Fu's work was importantly influenced by the paintings of Tao-chi (1642-1707) and other seventeenth-century Ming loyalist painters whose works were avidly collected and published by the Japanese.

This painting, which depicts a scholar playing a zither at the edge of a vast marshy expanse, may be an evocation of the famous zither player Po-ya, whose teacher, Chen-lien, taught him to play expressively by leaving him alone at the ocean shore to practice. The painting, a study in subtle gradations of wash and pale color, creates a mood of isolation and lyrical contemplation by setting the elegant zither player within a world devoid of definition except for a line of geese disappearing into the distance and the figure of an attendant boy crouching at the edge of the composition, lost in sleep or in his own deep thoughts.

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800-1950*, New York, 1987, vol. 1, pp. 181-82; vol. 2, p. 235.



SHIH LU
Chinese, 1919–1982

Stately Pines on Mount Hua

Hanging scroll, ink on paper
53¾ × 27¾ in. (136.6 × 69.5 cm.)
Gift of Robert Hatfield Ellsworth, in memory of
LaFerne Hatfield Ellsworth, 1986
1986.267.351

In 1938 Shih Lu abandoned his college study of painting and history at Ch'eng-tu, in his native Szechuan Province, to join the Red Army at Yen-an, where he contributed to the revolutionary propaganda program by acting in dramas and drawing cartoons. In 1949 he settled in Sian, where he taught at the Sian Fine Arts Academy. He was severely criticized and persecuted during the Cultural Revolution; he was sentenced to a forced-labor camp from which he eventually escaped, but not before suffering a mental collapse. After the Cultural Revolution he was sent to Peking for hospitalization, but he never recovered his health, and after 1979 he was no longer able to paint.

During his career, Shih Lu's artistic interests shifted from the study of old masters to a passionate espousal of social realism in the 1950s and then back to traditional styles in the 1960s, when he began to develop a highly individual manner characterized by a method of pushing the brush like a carver's tool to give his writing and painting an expressive chiseled effect. As if to reinforce the etched quality of his lines, even the legends of his seals were drawn rather than carved. During Shih's final years, Mount Hua, China's great western sacred mountain, whose very name is synonymous with the enduring character of both the landscape and the nation, was a constant source of inspiration. This painting, with its powerful pines growing precariously from a granite promontory, reflects the artist's own determination to persevere. His poem inscribed on the painting reads:

I love the pines of Mount Hua,
Tall, noble, solemn and dignified.
Their thrusting trunks vie with the sun and moon,
Enduring cold winds through the years.
They shake their arms at the sky-scraping ridge,
And hold high their heads like striding, hoary dragons.
They support the clouds forever,
Without taking flight to the heavens.

(Translation adapted from Ellsworth, p. 207.)

MKH

Bibliography: Robert Hatfield Ellsworth, *Later Chinese Painting and Calligraphy, 1800–1950*, New York, 1987, vol. 1, p. 207; vol. 2, p. 293.



Portrait of Hu-erh-ch'a

Chinese, dated 1760

Hanging scroll, ink and color on silk

Painting and inscription, $74\frac{1}{4} \times 37\frac{7}{16}$ in. (188.6 × 95.1 cm.)

Purchase, The Dillon Fund Gift, 1986

1986.206



Under the Manchu emperors of the Ch'ing dynasty (1644–1911), portraiture once again became an important genre of court-sponsored painting. This full-length depiction of the imperial bodyguard Hu-erh-ch'a is one from a set of one hundred portraits of loyal officials and valiant warriors commissioned by the Ch'ien-lung emperor (r. 1736–95) and originally hung in the Hall of Imperial Brilliance (Tzu-kuang Ko), the pavilion in the Forbidden City where the emperor received tribute offerings and entertained foreign emissaries.

Decorating palace walls with images of cultural and military paragons has a long history in China, and it was clearly with this tradition in mind that the emperor chose this means of impressing his guests with the moral and martial superiority of his reign. Hu-erh-ch'a radiates a sense of confidence and fierce determination: dressed in a padded green robe and sturdy black boots, he grasps a compound bow; a quiver with arrows, bow case, and saber hang from his belt. The dyed-sharkskin scabbard, gilt fittings on his belt, and fur-trimmed hat with a jeweled finial and a pendant peacock feather denote his exalted status as an imperial bodyguard of the first rank, but it is his set jaw and unflinching gaze that command our attention and respect.

The poem inscribed in both Chinese and Manchu above the painting lauds Hu-erh-ch'a's valor in combating nomadic rebels in the desert wastes of Central Asia:

Barehanded he roared the giant whale,
Capturing Wei-no in battle.
The bandits' heads were strung together
All along his long lance.
With both hands he held open the declaration of war
All the way to Pa-li-k'un [in Sinkiang Province].
Without [even pausing] to comb his horse's mane,
He returned and reported to his commander.

Following archaic conventions, the artist has presented Hu-erh-ch'a against a blank background, while the folds of his robe are drawn with bold, stylized lines. The bodyguard's vividly described face, however, is defined through techniques of naturalistic modeling that were introduced into China by Jesuit missionaries. The Ch'ien-lung emperor favored this eclectic combination of Western facial renderings with Chinese compositional and brush techniques as a means of creating a new universal style appropriate to his perceived status as the ruler of a perfectly ordered world empire.

MKH



Evening in Spring Hills

Chinese (Southern Sung [1127–1278]), 13th century
 Fan mounted as an album leaf, ink and color on silk
 9¾ × 10¼ in. (24.8 × 26.1 cm.)

Gift of John M. Crawford, Jr., in honor of Alfreda Murck, 1986
 1986.493.1

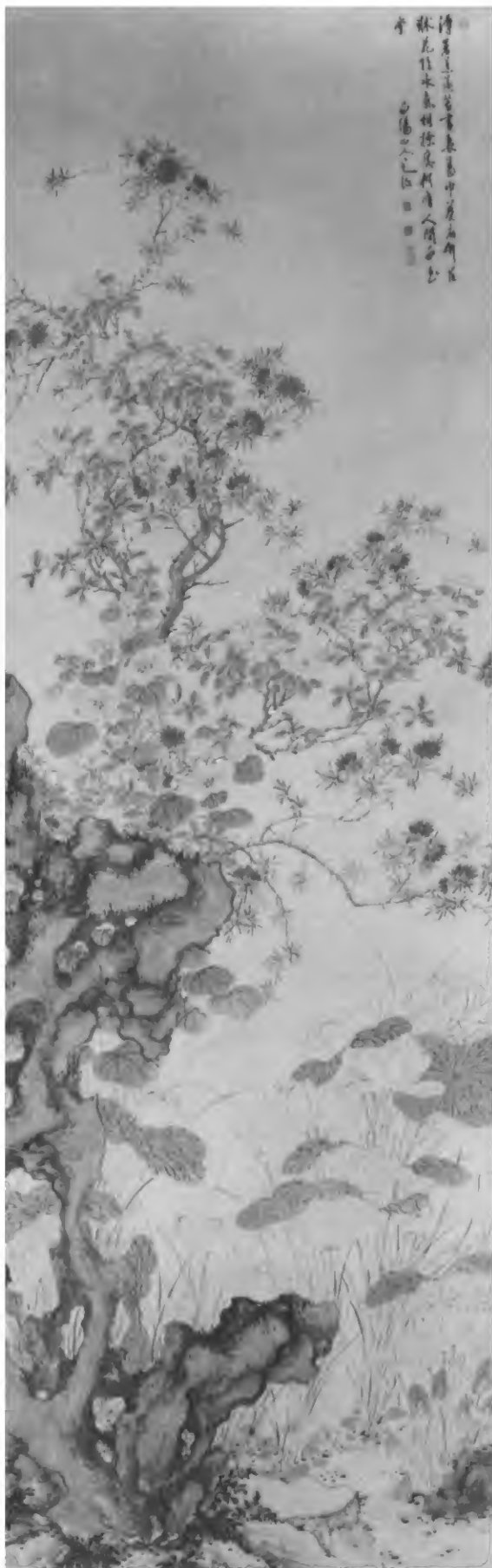
Embracing the philosophies of Taoism and Ch'an Buddhism as well as the aesthetics of poetry, Southern Sung fans invite interpretations as limitless as their vast, vaguely defined voids. Celebrating the beauty and benign climate of the capital, Hang-chou, painters of landscape fans reveled in the poignancy of the ephemeral.

The exquisitely detailed *Evening in Spring Hills*—like a second fan presented to the Museum by John M. Crawford, Jr., Ma Yuan's

Plum Blossoms by Moonlight—adopts a fundamental feature of Chinese poetry: the juxtaposition of complementary opposites. A wide sky is set against the solidity of the earth. Stillness is broken by the motion of swinging vines. Quiet is intensified by the hint of distant voices in the open pavilion. Pink mingles with green, its chromatic opposite, on the hillside. Like the poet, the painter tried to capture the feeling of a fleeting moment. Here the stillness, peace, and promise of a spring evening are skillfully recorded with restraint and elegance.

An outspoken contrast to the understatement of the Sung garden is found in the lively *Drunk in Autumn Woods*, an early eighteenth-century masterpiece by the Individualist painter Shih-t'ao (1642–1707), a further welcome gift from John M. Crawford, Jr., this year. All three paintings are published in Richard Barnhart, *Peach Blossom Spring: Gardens and Flowers in Chinese Paintings*, New York, 1983.

AM



CH'EN SHUN

Chinese, 1483-1544

Summer Garden

Chinese (Ming dynasty), about 1530

Hanging scroll, ink and color on paper

126 1/8 x 39 1/4 in. (320.4 x 99.7 cm.)

Gift of Douglas Dillon, 1986

1986.266.2

By nature Ch'en Shun was drawn more to the sensuousness of colorful blossoms than to the high-minded coolness of monochromatic landscapes favored by the intelligentsia. It was his talent for rendering flowers in endlessly varied compositions with energetic brushwork and richly translucent hues that assured his fame. His skills are splendidly demonstrated in *Summer Garden*, a huge scroll rising over ten feet in height, in which a profusion of magnolia and pomegranate blossoms is arrayed above a garden rock and the thick growth of a lotus pond. The painting depicts the moment, mentioned in the inscription at the upper right, "when the shade of the flowers meets a cool breeze from the water." The scale of the painting and the wording of the inscription indicate that this scene may have been painted for an imperial or government villa. Pale gray-blue leaves and an airy freshness convey his message: on a torpid summer's day this sumptuous garden is a privileged place of cool.

Summer Garden is complemented by a further gift from Douglas Dillon of an album of sixteen Ch'en Shun compositions entitled *Garden Flowers*. While the hanging scroll is an overview of a garden, the album leaves are close-ups of botanical worlds. With lavish color Chen leads us from shady bower to sunny blossom, framing view after dense view of floral pyrotechnics. The rich colorist effects would cloy if it were not for Ch'en Shun's inventive compositions and incisive brush, which provide intellectual structure for nature's opulence.

AM

Bibliography: J. P. DuBosc and Laurence Sickman, *Great Chinese Painters of the Ming and Ch'ing Dynasties: XV to XVIII Centuries*, New York, 1949, no. 23; Wen Fong and Maxwell K. Hearn, *Silent Poetry: Chinese Paintings in the Douglas Dillon Galleries*, reprinted from *The Metropolitan Museum of Art Bulletin*, n.s. 39 (Winter 1981/82), pp. 52-53; Richard Barnhart, *Peach Blossom Spring: Gardens and Flowers in Chinese Paintings*, New York, 1983, pp. 69-72, 135, no. 25; Alice R. M. Hyland, *The Literati Vision: Sixteenth Century Wu School Painting and Calligraphy* (exhib. cat.), Memphis, Memphis Brooks Museum of Art, 1984, pp. 32-33, no. 8.



TUNG CH'I-CH'ANG

Chinese, 1555-1636

Landscapes (Leaf E)

Chinese (Ming dynasty), dated 1630

Album of 8 paintings, ink on paper

Each leaf, $9\frac{3}{4} \times 6\frac{3}{8}$ in. (24.8 × 16.2 cm.)

Edward Elliot Family Collection, Gift of Douglas Dillon, 1986

1986.266.5

presents his remedy for vulgar and sweet trends in painting: interpret the great masters of the past in brush lines based on calligraphy and bear in mind that brushwork is more important to a successful painting than is representation. Taking as his departure point the style of the Yuan master Ni Tsan (1301-1374), Tung pushed patterns of brush and ink to new levels of abstraction. Here, in leaf E, "Mountain Retreat of a Lofty Scholar," Tung elongates Ni Tsan's characteristic oval dots into horizontal slashes, which he uses for foliage as well as for rocky faceting. The humble retreat set asymmetrically off to the left is a quiet refuge in a visually vibrant landscape.

AM

An enduring influence in the history of Chinese art, Tung Ch'i-ch'ang was a multitalented civil official, excelling in calligraphy, painting, and art theory. In this album he reflects that he has been studying painting for fifty-two years. Thus this is a record of accumulated wisdom—a veritable textbook for artists and connoisseurs alike—in which Tung

Bibliography: James Cahill, ed., *The Restless Landscape: Chinese Painting of the Late Ming Period* (exhib. cat.), Berkeley, University Art Museum, 1971, pp. 92, 165, no. 36; Wen Fong and Maxwell K. Hearn, *Silent Poetry: Chinese Paintings in the Douglas Dillon Galleries*, reprinted from *The Metropolitan Museum of Art Bulletin*, n.s. 39 (Winter 1981/82), pp. 55, 58-59.

JAPANESE ART



IKENO TAIGA

Japanese, 1723–1776

Landscape after Li Po's Poem

Japanese (Edo period), mid-1760s

Two fusuma panels, ink on paper

Each panel, 65½ × 35¼ in. (166.5 × 89.5 cm.)

Poem inscribed by the artist and signed: Sangaku

Purchase, The Charles Engelhard Foundation Gift, in honor of

Ambassador Michael J. Mansfield, 1987

1987.81ab

This animated vision across rugged peaks and valleys to a distant river shore is a prime example of the mature work of Ikeno Taiga, who adapted to Japanese sensibilities the painting of Ming-dynasty literati artists. Chinese printed manuals of painting served as teacher to Taiga, whose patterned brushwork exploited for expressive and decorative purposes the flattened forms of woodblock-printed images. Here, angular interlocking planes of mountain peaks interspersed with unpainted forms of clouds, river, and cataracts form a carefully constructed yet kinetic painting. Taiga's characteristic drollery delights the searching eye in details such as tiny figures and playful gibbons, which like the vines entwining the spirited trees were done with his fingernails, a personal mode, inspired by eccentric Chinese painters, in which Taiga excelled.

Visually echoing the idiosyncracies of the natural forms, Taiga's fluid and eccentric writing augments the dense imagery of the scene, adding a literary dimension to an essentially decorative work:

Early morning, we leave Pai-ti, surrounded by tinted clouds.
Though it is a thousand *li* to Chiang-ling, we arrive in a day.
Gibbons calling from riverside cliffs fail to detain us.
Our small boat has already passed ten thousand peaks.

This screen, recently remounted for conservation and exhibition purposes, was originally a pair of sliding doors, created for a residence in Niwase, near Izumo, in western Japan.

BBF

Stationery Box

Japanese (Momoyama period), early 17th century

Gold and silver on black lacquer

Height, 8¼ in. (21 cm.); width, 17½ in. (45 cm.)

Purchase, Lila Acheson Wallace Gift, 1987

1987.82

The bold designs and gorgeous floral decoration in sprinkled gold on gold and black lacquer on this large box for writing paper are characteristic of lacquerware associated with Kōdai-ji. This temple, built in 1606 in memory of the great shogun Hideyoshi (1539–1598) by his widow, is the epitome of the lavish taste of the Momoyama age. Despite several fires, the temple still preserves a corpus of some thirty lacquer objects, which include architectural elements and utensils used in the fabled castles of the ostentatious Hideyoshi. Distinctive features of the Kōdai-ji style, in vogue from about 1586 until well into the early seventeenth century, are its naturalistic rendering of plant motifs, usually autumn grasses, in large forms on a ground frequently divided into alternating diagonal fields of black and sprinkled gold. The wisteria-laden pine and the bridge bordered by spring willows on this box are unusual. Both have classic literary associations appropriate to the nature of this box, and bridges—this one recalling the famous structure at Uji—were particularly favored as an artistic motif during the early seventeenth century.

Technically, Kōdai-ji lacquerware is less arduously made than earlier and later works of the Kōami School artisans, who simplified their traditional methods to achieve the bold decorative effects and large quantities demanded by lavish Momoyama patrons. The sumptuous technique employed here, which includes the inlay of sheets of gold and silver, suggests a late Momoyama-period date.

BBF



KOREAN ART



Punch'ong Bottle

Korean (Choson [Yi] dynasty [1392–1910]), 15th century
Stoneware, with decor incised in pale green glaze
Height, 8¼ in. (21 cm.)
Rogers Fund, 1986
1986.305

Exuberantly designed and freshly conceived, the ceramics of the first two centuries of the Choson dynasty are known as *punch'ong*, a generic term for all Korean pottery of the fifteenth and sixteenth centuries. Literally meaning “light green,” *punch'ong* originally referred to the powder gray-green tint of the glaze. Used throughout Korean society, the wide variety of vessels under this rubric are now further distinguished by terms denoting their decorative techniques.

This bottle falls into the category of *sonhwa punch'ong*: covered with slip and incised. Sgraffito designs were cut and scraped through the top layer of brush-applied white slip to reveal a gray glaze beneath. The robust decoration complements the thickly potted ovoid vessel: panels of freely drawn flowers and leaves on the wider sides of the body are framed by narrower, vertical panels of stylized lappet and leaf patterns. A transparent glaze applied overall, thinned out and pooled on the surface, gives subtle tonal variations. Used for storing and decanting wine, this bottle exemplifies the naturalness and spontaneity of early Choson utilitarian wares.

In Japan these wares, known as *mishima* (“three islands,” the Japanese name of the port from which they were shipped), were much admired by connoisseurs, who were captivated by their austere yet casual beauty. The demand for these vessels contributed to Toyotomi Hideyoshi's decision in the 1590s, during the Japanese invasions of Korea, to capture hundreds of Korean potters and resettle them in Japan. In Korea the destruction of kilns and the loss of talented potters brought the production of *punch'ong* wares to an abrupt end.

AM

Bibliography: *The Robert Moore Collection of Fine and Important Korean Ceramics*, Thursday, October 16, 1986 (sale cat.), New York, Christie's, 1986, pp. 56–57, no. 85.

Standing Buddha

Korean (United Silla dynasty), 8th century
Gilt bronze
Height, 15¹⁵/₁₆ in. (40.5 cm.)
Purchase, Rogers and Fletcher Funds, and The Vincent Astor Foundation and Mary Griggs Burke Gifts, 1986
1986.141

With the acquisition of this extraordinarily large and finely cast image of Buddha, exemplifying the pinnacle of Korean Buddhist art, the Museum's encyclopedic aims as well as the Department of Asian Art's dream of presenting the art of Korea were considerably furthered. Made at a time when Buddhism enjoyed full court patronage under King Kyondok, who sought thus to bring his kingdom to the cultural level of T'ang China, this majestic image of the historical Buddha conforms to the classic iconographic formula said to be based on the vision of the Indian king Udayana, one of the Buddha's converts. The austere grace of the facial expression is a Korean variant of the sensuous Indian form idealized in T'ang sculpture. Delicate floral and geometric textile patterns chased along the borders of the robe, rarely seen on the few extant sculptures of this period, conform to the style of other Silla arts. Traces of original gilding remain to accentuate the beautiful patination of the bronze.

BBF



INDIAN AND SOUTHEAST ASIAN ART

Standing Shiva

Cambodia or Vietnam (Pre-Angkor period),
late 7th–early 8th century

Stone

Height, 24 in. (61 cm.)

Harris Brisbane Dick Fund, 1987

1987.17

The sculpture of the Pre-Angkor period of Cambodia and Vietnam, from the sixth century to the beginning of the ninth century when the Khmers established their capital at Angkor, is among the most beautiful and important of all known sculptural styles. It is characterized by a naturalistic treatment of the body, an emphasis on smooth-flowing transitions of volumes, a precision in the treatment of detailing, and, often, a polished stone surface that enhances the tactile sensuality of the large areas of bare flesh. The finest of the male figures are often attenuated, with elegant silhouettes. The styles derive from aesthetic systems developed in India, and the iconography is usually Hindu. This standing image of Shiva, identifiable through its vertical third eye and the hairdo of individual locks of hair piled up and arranged in a high chignon, is a classic example of the style. The deity wears a *sampot* secured by a sash that is drawn between the legs and fastened in the back below the waist. The figure is otherwise unadorned.

Although this sculpture is purported to have been found in Cambodia, near the Vietnamese border, it should tentatively be considered part of a small corpus of sculptures in a style associated with the Mekong Delta area of South Vietnam, particularly around Tay Ninh, north of Saigon. It clearly follows all standard Pre-Angkorian canons of style and iconography, and in terms of the physiognomy this Shiva most closely relates to an image of the sun god, Surya, found around Tay Ninh, close to the Cambodian border. It should be remembered that the modern political borders of Cambodia and Vietnam did not exist in the seventh century, and the area under discussion was at the time the kingdom of Chenla.

Images of Shiva in Pre-Angkorian art are relatively rare, particularly in comparison to the far more numerous sculptures of Vishnu. Our Shiva, one reports happily, is surely one of the finest examples known.

ML

Related reference: Louis Malleret, "Une Nouvelle Statue préangkorienne de Surya dans le Bas-Mekong," *Essays Offered to G. H. Luce*, Artibus Asiae, Ascona, 1966, vol. 2, pp. 109–20.



Shiva as Lord of Dance (Nataraja)

India (Tamil Nadu, Chola period), about late 11th century
Copper

Height, 26⁷/₈ in. (68.3 cm.); diameter, 22¹/₄ in. (56.5 cm.)
Gift of R. H. Ellsworth, Ltd., in honor of Susan Dillon, 1987
1987.80.1

If one had to select a single icon to represent the extraordinarily rich and complex cultural heritage of India, the Shiva Nataraja might well be the most remunerative candidate. It is such a brilliant iconographic invention that it comes as close to being a summation of the genius of the Indian people as any single icon can.

Sculptures of Shiva dancing survive from at least as early as the fifth century, but it was under the rule of the great Chola dynasty of southern India (tenth to fourteenth centuries) that the now world-famous iconographic type evolved.

The setting of Shiva's dance is the golden hall of Chidambaram, at the center of the universe, in the presence of all the gods. Through symbols and dance gestures, Shiva taught the illustrious gathering that he is Creator, Preserver, and Destroyer. As Shiva danced he held in his upper right hand the *damaru*, the hand drum from which issued the first primordial vibrating sound of creation. With his lower right hand he made the gesture of *abhaya*, removing fear, protecting, and preserving. In his upper left hand he held *agni*, the consuming fire of dynamic destruction. With his right foot he trampled the *apasmara purusha*, the ignoble personification of illusion who leads mankind astray. And in his dance of ecstasy Shiva raised his left leg and, using the gesture of *gaja hasta*, pointed to this leg lifted to provide refuge for the troubled soul. Shiva thus taught that through belief in him, the soul of mankind can be transported from the bondage of illusion and ignorance to salvation and eternal serenity.

Encircling Shiva is a flaming body halo (*prabhamandala*, "surrounding effulgence") that not only establishes the visual limits for this complex and dynamic composition but also is to be considered the boundaries of the cosmos.

The particularly generous gift of this superb Shiva Nataraja—very sensitively modeled and beautifully poised in his eternal dance—goes a long way toward strengthening our collection of Chola-period sculptures.

ML

Bibliography: Württembergischer Kunstverein Stuttgart, *Indische Kunst*, Stuttgart, 1966, no. 107.





*Durga as Slayer of the Buffalo-Demon
(Mahishasuramardini)*

Nepal, 14th–15th century
Gilt copper inlaid with semiprecious stones
Height, 8¼ in. (21 cm.)

The Alice and Nasli Heeramaneck Collection,
Gift of Alice Heeramaneck, 1986
1986.498

The eighteen-armed goddess Durga is depicted in the act of slaying the demon Mahisha. After the gods had been defeated in battle by the all-powerful Mahisha, they created Durga to serve as their champion and turned over to her their weapons. With the force of the collective might transferred by the gods to her, Durga slays the demon, who had transformed himself into a ferocious buffalo. Originally, this Durga stood on the back of the buffalo-demon, supported on a pedestal.

This sculpture is one of the finest Nepali depictions of the goddess and now rejoins a superb group of early Nepali metal images in our collections that had entered this country together (1982.220.1, 2, 12, 13).

ML

Bibliography: Pratapaditya Pal, *The Sensuous Immortals*, Los Angeles, 1977, no. 103.

Mandala of Jnanadakini

Tibet (School of the Ngor Monastery), late 15th century
Opaque watercolor on cloth

Height (including painted border), 33¼ in. (84.5 cm);
width (including painted border), 28⅞ in. (73.4 cm.)

Purchase, Lita Annenberg Hazen Charitable Trust Gift, 1987
1987.16

Mandalas are objects of contemplation and veneration, and aids to meditation and spiritual insight. They function as independent paintings but can, in some specific instances, be used with other mandalas. As ritual diagrams they are meant to assist the devotee in understanding the cosmic mysteries of the deity in the center of the mandala as well as the processes through which the worshiper works his way along the paths of the mandala to get to the central deity. With that knowledge one attains spiritual recognition of eternal truths.

The basic form of this mandala is that of a square palace with four gates or entranceways surrounded by circular bands, deities outside these circles, and a frieze above and below. The semiwrathful divinity Jnanadakini, the focus of this mandala, belongs to the class of minor feminine divinities called *dakinis*. In the center of the mandala, the three-headed, six-armed goddess Jnanadakini is seated in a cross-legged yogic posture, framed in a square. Surrounding her within the center circle are four other seated *dakinis* and four lesser, animal-headed divinities. The diagrammatic arrangement of the mandala incorporates other deities, situated according to iconographic

prescription in their appropriate border. Their distance from the center of the mandala also follows iconographic dictates. At the four corners, in large circles, *dakinis*, flanked by attendants, trample on corpses.

The circle beyond the four entrances is composed of lotus petals, the next circle is composed of multicolored stylized flames, and the outermost circle contains eight cemetery scenes cramped with a multitude of figures being subjected to tortures reminiscent of medieval scenes of hell.

The thirteen seated saints, great teachers, Lamas, and other divinities shown in the upper and lower registers are dressed in the fashion of the Sakya (Sa sKya Pa) order of Tibetan Buddhism. The bottom register has eleven compartments with tantric deities and a seated Lama in the painting's left corner.

The style of the painting is that of the Ngor Monastery in southwestern Tibet. Soon after the founding of the monastery in 1429, many Nepali artists were brought there to work. This new influence strongly affected the painting styles in the area, and a Ngor school developed that was a brilliant synthesis of Nepali and Tibetan traditions. Ngor Monastery belongs to the Sakya order and was a major center for Tibetan Buddhism from the fifteenth century until it was razed in 1966 during the Chinese Cultural Revolution. Included in the destruction was Ngor's great library.

This painting is from a series that is said to have had twenty-six individual mandalas. Another painting from this group was acquired in 1977 (1977.340).

ML

Bibliography: Pratapaditya Pal, *Tibetan Paintings*, Basel, 1984, pl. 30.



Among the sampling of the splendid recent acquisitions of Indian and Southeast Asian art presented here, we include a few very special additions to the collection to mark an event that not only transforms the significance of our total holdings but that also will probably be regarded as being among the most important in the collecting history of the Museum. We are very pleased to announce the acquisition, through gift and purchase, of the collection of Samuel Eilenberg. An internationally renowned mathematician, Professor Eilenberg was for many years a highly distinguished professor of mathematics at Columbia University, where he now holds the position of University Professor, one of only three such posts at Columbia.

The Eilenberg collection reflects the great knowledge, superb eye, and extraordinary dedication of a man who has become legendary in the field of collecting South Asian art. If one had to isolate the major strength of the Eilenberg collection it would be its superb, very extensive holdings of the bronzes of Southeast Asia, particularly those of Indonesia. In fact, it is regarded as the finest private collection of Javanese bronze sculpture in the world—unrivalled for its quality and comprehensiveness. The collection also contains a wonderful selection of Gandharan “minor arts”—small objects from the first through the fourth centuries, as well as some very rare, fine examples of early Indian art of the second century B.C. to the first century A.D. There are some remarkable examples of the arts of Thailand, Cambodia, Nepal, and Sri Lanka, which so significantly enhance our existing collections that for the first time we can indeed claim to have a truly synoptic collection with representations of almost all the major art styles of South Asia.

We would like to thank those friends of our department who have assisted us in acquiring this collection, and Samuel Eilenberg, who has so generously donated the major part of his collection to the Museum.

ML

The sculpture, purportedly found in Sumatra, is in one of the styles associated with the maritime kingdom of Shrivijaya (about eighth to thirteenth centuries), whose capital is supposed to have been on Sumatra, and which probably had, during the eighth century, a major outpost in peninsular Thailand. The complexity of the problems associated with establishing stylistic sequences for the art of Shrivijaya has prevented the development of a clear understanding of that kingdom's art history. As more sculptures become known, that situation will perhaps improve.

ML

Standing Maitreya

Indonesia (Shrivijaya style), about 8th century
Bronze

Height, 9⁵/₁₆ in. (23.7 cm.)

Samuel Eilenberg Collection, Purchase, Pfeiffer Fund, 1987
1987.218.15

This image of the messianic bodhisattva, Maitreya, identifiable by the representation of a stupa in his hairdo, stands in a gentle hipshot posture. Surprisingly elegant through its attenuated forms—with a slender chest, long subtly modeled legs, an elongated face, and a high hairdo—this image nevertheless radiates an aura of restrained power and majesty. Volumes blend into one another in graceful harmony—a characteristic of the finest of the early sculptures of Southeast Asia.





Seated Buddha

Java (Central Javanese period), 9th century
Bronze

Height, 7½ in. (19 cm.)

Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987
1987.142.23

This well-known sculpture, beautifully modeled and well cast, is one of the most imposing Javanese metal Buddha images extant. Often published and exhibited, it is the cornerstone of the magnificent collection of Javanese bronze sculptures assembled by Samuel Eilenberg and now part of the Museum's Southeast Asian collections.

The Buddha is seated in the yogic, cross-legged lotus posture (*padmasana*) on a double-lotus pedestal. His raised

right hand makes the teaching gesture (*vitarkamudra*); his open left hand rests on the sole of his right foot. The style of the Buddha shows an increasing tendency toward elegance by way of a new system of proportions, perhaps responsive to the styles evolved at Nalanda in northeast India. This tendency toward slimmer, more elongated forms is readily apparent if one compares this Buddha to the heavier, more massive early ninth-century stone Buddhas from Borobudur.

ML

Bibliography: Frits A. Wagner, *Indonesia*, New York, 1959, p. 111; Benjamin Rowland, *The Evolution of the Buddha Image*, New York, 1963, no. 34; Philip Rawson, *The Art of Southeast Asia*, New York, 1967, ill. 200; Hugo Munsterberg, *Art of India and Southeast Asia*, New York, 1970, p. 206; Martin Lerner, *Bronze Sculptures from Asia*, New York, 1975, no. 14; Pratapaditya Pal, ed., *Light of Asia*, Los Angeles, 1984, p. 291.



Seated Preaching Buddha

Indonesia, Java (Central Javanese period), 9th century
Bronze

Height, 5 1/8 in. (13.1 cm.)

Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987
1987.142.14

Among the many superb images in the Eilenberg collection of Javanese bronzes, this seated Buddha is one of the rarest and most appealing. It shows a Buddha seated on a cushion on top of a stepped lion-throne pedestal. The Buddha sits with both legs pendant and resting on a double lotus. His hands make the gesture of setting the Wheel of the Law into motion, a gesture associated with his first sermon.

There is a complexity of intent here that is beautifully realized. The radiating pointed fingers, the abstract decorative pattern of crossing hems and drapery folds, and the dynamic thrust of the two outward rearing lions are in strong contrast to the gentle rounded forms of the body and the serene aspect of the Buddha's face. The arrangement of lotus pedestal, feet, and lions, as well as the projecting hands, establishes a space around the figure that is tangible and profound. The composition is ambitious and the modeling of the body and arrangement of the limbs subtle.

M L

Bibliography: Pratapaditya Pal, ed., *Light of Asia*, Los Angeles, 1984, no. 158(b).



Kinnara Playing the Vina

Java (Central Javanese period), 10th–11th centuries
Bronze

Height, 6 in. (15.2 cm.)

Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987
1987.142.16

This charming figure of a Kinnara, a celestial creature, half bird, half human, was originally part of the suspension system for a hanging lamp (or bell), serving as the intermediary element between the chain and the lamp. Here he is shown playing the *vina*, a kind of lute, pressing the resonator against his chest. The imaginative and skillful combination of purely decorative forms with human and avian forms places this piece among the better and more inventive central Javanese bronzes.

These mythological demigods have populated temple reliefs throughout Java's long history. The prototype for the Eilenberg collection image may be found in the art of Nalanda, in north-east India, during the Pala period. Many Pala stone images are known, but bronze examples are very rare. One fine bronze of the same composition, perhaps the only very similar Pala version extant, is exhibited at the Nalanda Museum.

ML

Bibliography: Martin Lerner, *Bronze Sculptures from Asia*, New York, 1975, no. 18.

Related reference: For Pala stone images, see Anand Krishna, ed., *Chhavi-2*, Varanasi, 1981, fig. 574.

Shiva Seated with Uma (Uma-Maheshvaramurti)

Nepal (Thakuri dynasty), 11th century

Copper

Height, 10¼ in. (26.1 cm.)

Samuel Eilenberg Collection, Purchase, Rogers Fund, 1987
1987.218.1

The Uma-Maheshvara theme shows Shiva, the Great Lord (Maheshvara), seated with his wife and consort Parvati (Uma) on a double-lotus pedestal. Nothing could be further from the Judeo-Christian tradition of religious art than the seemingly secular and sensual postures of these two. The four-armed Shiva has one arm gently placed around Parvati's waist while she leans inward toward her consort and rests her right arm on his thigh. The psychological interaction between husband and wife is indeed moving.

Shiva and Parvati are not only the supreme divine lovers but also the Cosmic Totality. The presence of one is necessary for the fulfillment of the other, and their union and togetherness are essential to the orderly working of the universe. The philosophic origins and the iconography of Uma-Maheshvara are Indian, and the theme was very popular in both the north and the south.

I do not know of any Nepali metal representations of the Uma-Maheshvara theme earlier than the late tenth and eleventh centuries, although earlier representations in stone exist. Of the early metal examples, the Eilenberg sculpture is the largest and probably the finest.

ML

Bibliography: Laurence Sickman, *Masterpieces of Asian Art in American Collections*, New York, 1960, no. 24; Ulrich Von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 84A.



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